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WALDEMAR AGER was born in Norway and came to this country as a lad of seventeen. He is the editor of *Reform*, a weekly published in Wisconsin especially in the interests of the temperance cause, but noted also for its trenchant comments on other current topics. His novel, *Christus for Pilatus*, is notable as practically the only work which makes life in a small Norwegian-American settlement the subject of artistic treatment.

CARL HANSEN has been active for many years on the staff of the great Norwegian daily, *Minneapolis Tidende*, where he edits a column chronicling the rich musical life of the Scandinavians in the West. He is a Norwegian by birth.

JOHAN LUDVIG RNEBERG is perhaps best known as the author of the patriotic cycle of poems, *Fänrik Ståls Sägner*, which has recently been issued in an American edition by the Augustana Book Concern with English notes by Professor A. Louis Elmquist. Runeberg was born in Finland in 1804. The poem which appears in this number of the REVIEW was translated by Miles Menander Dawson, an attorney of New York and writer of essays and original verse.

The story by VERNER VON HEIDENSTAM, translated for the REVIEW by the English author, N. Tourneur, is from his great work, *Karolinarne*, a two-volume collection of short stories dealing with the campaigns of Carl XII and ranking with Selma Lagerlöf's most popular books among the "best sellers" of Sweden.

E. EDWIN RYDEN was born in Kansas, the son of early Swedish settlers. After doing newspaper work for several years, he determined to enter the ministry and with this in view studied at Augustana College and Theological Seminary. He is pastor of the English Church of the Holy Trinity in Jamestown, N. Y.

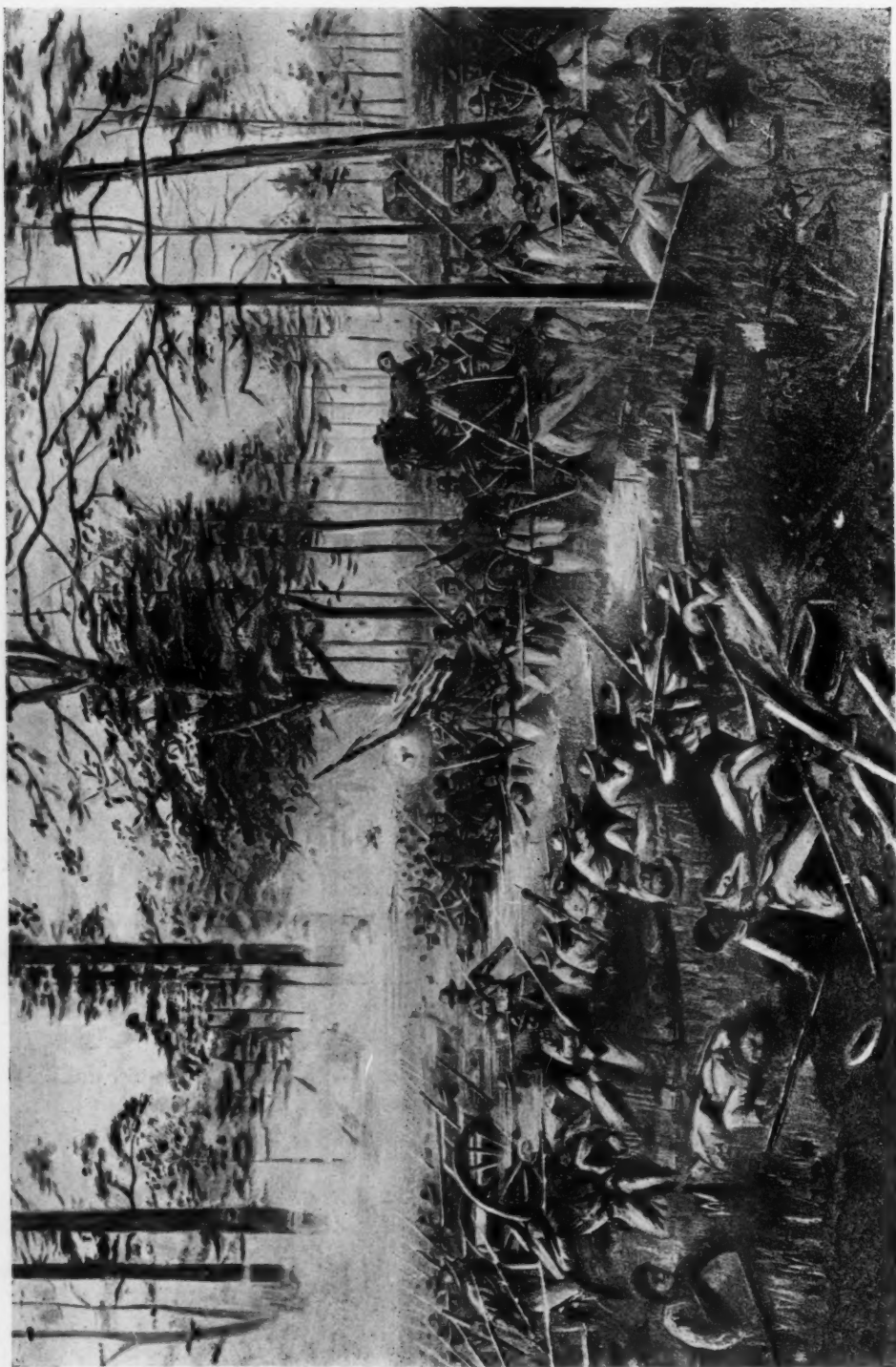
CHRISTIAN BRINTON, in recognition of his writing on art topics, was recently honored with the degree of Doctor of Letters by his alma mater, Haverford College. A biographical note on Mr. Brinton appeared in the July-August number in connection with his article on the art of Jonas Lie.

GUSTAF FRÖDING, who died in Sweden in 1911, was a poet who admitted the source of his inspiration from the Scandinavian masters of the golden age of romanticism. He has put to music the emotions of rural Vermland. The translator of his *Love-Song* in this number is Dr. T. Wharton Stork, professor of English at the University of Pennsylvania, and a contributor of original verse to current magazines.

FREDERIC SCHENCK is a descendant of one of the old Knickerbocker families of New York. He is known to readers of the REVIEW as translator with Dr. Campbell of the three comedies by Holberg published as the first of the SCANDINAVIAN CLASSICS. He is a graduate of Harvard University, where he is now an instructor and has also won the degree of Bachelor of Letters at Balliol College, Oxford.

ALFRED HOWARD GRÖN is temporarily a student at Harvard University. He has also studied at the University of Copenhagen and in Aix la Chapelle. Mr. Grön's father is governor of the province of Viborg in Denmark.

The illustration on the cover is from the painting by HARALD SOHLBERG, "Fisherman's Cottage," in the Norwegian section of the Panama-Pacific Exposition.



From a Painting by E. L. Bockman

THE DEATH OF COLONEL HEG AT CHICKAMAUGA

THE AMERICAN-SCANDINAVIAN REVIEW

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The Fifteenth Wisconsin

By WALDEMAR AGER

A TASTE for politics seems to have been bred in the bone of the early Norwegian immigrants. Their pioneer newspaper, which appeared only nine or ten years after the first family had settled in Rock County, Wisconsin, was filled with political discussions. Even earlier they had sent one of their own nationality to the Legislature or Constitutional Convention of 1848, and eight years later they elected a Norwegian on the State ticket.

When the great and good Abraham Lincoln called for volunteers to preserve the Union, they responded willingly. We are here confronted with the strange fact that, while native Americans to a great extent were sectionalists, the so-called foreign element had a broader and more comprehensive view of what the Union meant. They were neither Southerners nor Northerners, neither New Englanders nor Virginians, and when they spoke of *our* country and *our* nation, they were facing toward Washington.

As for the slavery question, they saw only one side of it. Some of their pastors, who had studied theology in St. Louis, had learned that the problem had another aspect, but when they tried to explain this, they came to grief. Even to this day the people have hardly forgiven them.

It is estimated that perhaps four or five thousand Norwegians enlisted in the various regiments of the Northern army, and many of these Americanized their names in order to show their patriotism. When the German regiment (the Ninth) was organized and received the praise of the newspapers, the Norwegians felt inspired to do likewise. John A. Johnson, an influential citizen of Madison, issued an appeal in the newspaper *Emigranten*, and a meeting of leading men in the community was called together in Madison, on September 15, 1861. Among those who responded to the call we note the popular State Prison Commissioner, Hans C. Heg, a tall, fair, somewhat

taciturn man, whose name was to be forever linked with that of the Fifteenth Wisconsin.

At this meeting it was decided to organize a Scandinavian regiment, and Ole C. Johnson, a brother of John A. Johnson, was com-



COLONEL HANS HEG

missioned as recruiting officer together with K. K. Jones. Recruiting went on quite briskly both in Wisconsin and in the surrounding States. Company A was recruited in Chicago, and Company K in St. Paul, drawing largely from northern Iowa and from Fillmore County, Minnesota. The other companies were organized in the various Norwegian settlements of Wisconsin, as follows: Company B in Madison, Company C in Racine, Company D in Waupun and Watertown, Company E in La Crosse, Company F in Manitowoc, Company G in Beloit, Company H in Dane County, and Company I chiefly in Scandinavia. They mustered under such names as

the St. Olaf Rifles, the Wergeland Guard, the Norwegian Bear Hunters, the Odin Rifles, and so on. It is interesting to note in comparison that the German regiment did not have a single company name to indicate its nationality.

Some of this Norwegian patriotism seems to have found its way even into the official documents, for the report of the Adjutant General for 1861 winds up its statement about the Scandinavian regiment with the following trumpet blast: "All hail, Norsemen, descendants of the Vikings, let your hordes, as in days of old, sweep down upon the South, crushing as with Thor's hammer the Southron who meets you on the field of battle."

These words undoubtedly went straight home to the typical Norwegian boys who formed the rank and file of the regiment. They loved mighty words almost as well as mighty deeds and—best of all—both together.

It was Colonel Heg's idea that the Regiment should enlist only Norwegians. There were, however, quite a few Danes and several Swedes. Captain Charles Gustafson of Company F was a Swede, who had seen service in his home country and also as a volunteer in the Mexican War. He was considered the best swordsman in the

Regiment. Captain Joseph Mathiesen of Company B was a Dane. He went with the Regiment through the whole war without receiving a scratch. Major Wilson was born of English parents in Germany but grew up in Christiania. Lieutenant Stromer, noted for his numerous pranks, was a Swede, and Lieutenant Montgomery an American. The Chief Surgeon, St. S. Lindsfelt, was a Finn—of Lapp extraction, we are told. A jolly old man he was, and his broken English and queer Norwegian are still remembered. He had seen service with the French in the Crimean war. Lieutenant-Colonel McKee was Scotch, but considered himself Norwegian "by marriage," as his wife was a Norwegian.

The men in the ranks were almost without exception Norwegians, and there were so many brothers, cousins, brothers-in-law, and uncles that in some companies nearly all were of the same kin and formed complete family groups. Companies F and H were known respectively as the Valdris and Voss companies from the old homes of their men.

On March 1, 1862, the Fifteenth Wisconsin Regiment left Camp Randall, Madison, where it had drilled during January and February. In Chicago, it was received by the Norwegian society, Nora, and presented with a beautiful silken banner, an American flag bearing the coats-of-arms of the United States and of Norway. Underneath were the words: *For Gud og vort land*. This standard was used as a battle-flag at the beginning of the campaign, but it was soon riddled by bullets and, as the boys had promised to return it to the givers, they realized that they would have to take better care of it, lest it should be shot into rags. They continued to use it when celebrating the Seventeenth of May, however, a day they always observed, and on one occasion in such a glorious old-fashioned manner that most of them were locked up afterwards. The banner is still preserved by the society Nora in Chicago. It was loaned to the committee for the Wisconsin Exhibit at the Norwegian Centennial Exposition in 1914 and was shown there together



PASTOR I. H. JOHNSON, CHAPLAIN OF THE FIFTEENTH

with the regimental colors now in the State Historical Museum.

The Chicago society also presented Company A with a Norwegian flag, which was hoisted on the steamer that carried the Regiment down the Mississippi, but when it came within the fighting zone, the flag was fired upon because of its resemblance to the Confederate emblem, and had to be hauled down. What became of it after that time no one seems to know.

The Fifteenth Wisconsin was first tested by actual service on March 30, when, together with another regiment, it took possession of Union City, Tennessee, returning with forty-six prisoners. This successful little exploit caused General Rosecrans to mention it very favorably in a special order. A standard belonging to an Alabama regiment and bearing the inscription "Victory or Death" was captured.

The Regiment afterwards took part in the siege of Island Number 10, where Companies G and I were left as a permanent garrison, while the other eight joined the Army of Cumberland, and were attached to W. P. Carlin's brigade.

In the bloody battle of Murfreesboro or Stone's River, which commenced on December 30 and continued for several days, Company E of the Fifteenth was employed in skirmishing and was the first to come in contact with the enemy. On its second day, Carlin's brigade withstood a fierce onslaught by a vastly superior force in front, but finally it was outflanked by the Confederates and had to fall back. The Fifteenth was the last to leave the field. On the two following days it was stationed on the Murfreesboro Road, skirmishing with the enemy and taking many prisoners. On the evening of the second day, it pursued the Confederates across the river, took a position and held it.

During these five days, the Fifteenth was thus constantly under arms, unable to light a fire in the rain and snow, and continually engaged with the enemy. Its loss was fifteen killed, seventy wounded, and thirty-four missing, most of whom were prisoners. Among the dead were Captain John Ingemundsen of Company E and Lieutenant-Colonel McKee. Colonel Heg's horse was shot under him. He rode out in the open, presumably to show his boys that the bullets were not so dangerous after all, and Lieutenant-Colonel McKee called out: "Better get under cover, Colonel! The bullets are flying thick and fast!" But Colonel Heg did not heed the warning, and a solid shot from a field piece went right through his horse.

After the battle of Murfreesboro, the Fifteenth was again singled out and mentioned honorably in the commanding general's report.

On July 3 of the same year, 1863, its colonel received his commission as commander of the Third Brigade, First Division. When the campaign against General Bragg's Confederate army began,

Heg's brigade was the first to cross the Tennessee River on pontoons, and at its head marched his own regiment.

The two-day battle of Chickamauga was a fateful one in the history of the Fifteenth Wisconsin. Then if ever the fury of the viking blood came out in the terrific onslaughts and stubborn resistance of the Norwegian boys, but they left on the field their idolized commander and the flower of his officers and men.

On the plateau in the Chickamauga Valley, the Union army formed its line of battle, extending for two miles from north to south, facing east, and in the shape of a huge, clumsy question-mark. The dot under the mark was General Sheridan's large division, protecting the right flank. Where the question mark formed its inward curve, was the crossing of two important roads, the one going east connecting with the Chickamauga Road which ran north and south. At this point was stationed the Jefferson C. Davis division, to which the Heg brigade was attached. Its line of battle was three regiments in line with one in reserve. The Fifteenth formed the right flank.

The battle began in a somewhat vacillating manner, as each commander hesitated before throwing himself against the enemy. The commander of the Southern forces hurled single brigades or divisions against the opposing ranks in order to find a vulnerable spot, and one of these struck Heg's brigade. The Confederates managed to place a battery on high ground to protect their forces on the left and also gained cover for the other flank by a block-house on the right. The men of Heg's brigade had cover in timber, but in front of their position was an open space, a cornfield, and across this they made charge after charge with fixed bayonets. The Confederates answered with counter charges, and were in turn driven back. The field was soon covered with dead and wounded. In one attack the Heg brigade gained the high ground, but was met by an enfilading fire from the battery stationed there, and a storm of musketry in front. The Kansas Regiment, forming the center, gave way, and the Fifteenth was left without any cover on either side. Still it held its ground for ten or fifteen minutes before it retired, fighting, and without disorder. The Second Brigade was sent to its support, but could not maintain itself in that storm of shot and shell, and was driven back.

In the meantime, the remnant of Heg's brigade is forming for a new attack, and it is delivered with a fury which really shows the old Norse blood. Colonel Heg is mortally wounded, but still the brigade presses on. Captain Hansen is killed, Captain John Johnson's heart is pierced by a bullet, Captain Hauff is mortally wounded. Lieutenant Oliver Thompson has placed himself at the head of his company after the captain is killed, but soon he, too, is biting the dust. Nearly all the commissioned officers are killed or wounded,

and their places are taken by sergeants and corporals. Forced back from the enemy's intrenchment, the brigade only snatches time to reform for a new attack.

Reserves were sent in to afford a little respite, while the brigade—what was left of it—reformed on the open ground. The reserves, however, were hurled back in disorder and went right through the Fifteenth Wisconsin, but without carrying it along. This is certainly speaking very highly for the morale of the Fifteenth, which remained firm with a disorganized mass of its own army retreating through its shattered ranks!

The Fifteenth would not retreat. Lying on the ground, the men fought on and held the enemy in check. Yet greater trials were to come. The commanding general had seen the Second Brigade being hurled back, and when the reserves of Heg's brigade came streaming in, he ordered a new division to relieve the pressure in front. When these fresh troops came, they supposed the fleeing reserves to be all that was left of the Heg brigade, taking for granted that the rest was annihilated. When they saw a body of men close to the Confederate line, they supposed it to be the enemy, and the ragged battle-flag of the Fifteenth could but poorly tell to which side it belonged. The Northern reserves therefore opened fire on the Fifteenth Wisconsin. To be attacked from behind was unexpected—and the Regiment broke and ran for the first and last time in its history. It sought shelter in the timber, and, under cover of some felled trees that were hastily brought together, Lieutenant-Colonel Johnson gathered his boys for the last charge of that bloody day. In this final charge they were successful, captured some guns previously taken by the enemy and held their position until darkness set in.

Colonel Heg fell at a moment when he could have truthfully said, with the famous French Marechal Lannes, that he could hear the bones of his brigade crackle. He was waving his hat and giving the order for a renewed attack upon the enemy's intrenchments, when a bullet hit him.

On the following day, the big battle took place, and the sorely-tried Fifteenth Wisconsin was again placed in an exposed position. The remnant of Heg's brigade was commanded by Colonel Martin of the Eighth Kansas Regiment and, together with W. P. Carlin's and the Second Brigade, was posted near the Chattanooga Road. There they formed the connecting link between the Sheridan division and that of General Wood.

In telling the story of the battle of Chickamauga, historians always point out that the crucial moment came when the fateful order was given to withdraw Wood's division, leaving the gap to be filled with the depleted ranks of the Carlin and Heg brigades. General Wood's

was a full division consisting of several brigades, while the Carlin and Heg brigades, hacked to pieces as they had been on the foregoing day, hardly numbered six hundred muskets. History also tells us how the Confederate commander, General Longstreet, discovered this weakening in the Union line and hurled several of his



MONUMENT MARKING THE SPOT WHERE COLONEL HEG FELL

best divisions in the gap formed by Wood's withdrawal. This furious attack struck the two small brigades with full force, yet they repulsed the first onslaught, and the Fifteenth held its position behind a barricade of fallen timber until completely outflanked. Then it withdrew along the Chattanooga Road.

Of the whole Regiment, only seventy answered to the roll call the next day. The first day of the battle had taken its heavy toll among officers and men. On the second day, Captain Gasman and Lieutenant Tandberg were wounded; Captain Gustafson was wounded and captured, Lieutenant Johnson was captured, and Major Wilson wounded. Hardly a man escaped unscathed. We are told that the battle-flag changed hands six or seven times at Chickamauga; for when one color-bearer was killed or disabled, another would take his place. The old battle-flag, with its shattered and clumsily repaired staff, remained with the Regiment throughout the fatal battle of Chickamauga and, together with other standards received in the war, was brought back to Madison when peace was declared.

The history of the Fifteenth Wisconsin would probably have ended with the battle of Chickamauga if the two companies, left behind on garrison duty, had not joined it with about one hundred and fifty men. As the Colonel had been killed and the Lieutenant-Colonel captured, Captain Gordon took command of the Regiment until Colonel Johnson made his escape from captivity. The Fifteenth took part in the storming of Missionary Ridge and, we are told, was the first to reach the summit.

The spring of 1864 finds the Regiment in Sherman's Army, in General Willich's brigade. On May 27, at the battle of New Hope Church, it suffered the greatest loss in its history. Charging up a

fortified hill in the face of galling musketry fire, it met the enemy in a hand-to-hand encounter over the abatis without, however, being able to force it out of the intrenchments. If the expected reinforcements had come up, the battle would have been won but, this failing, the Regiment fell back and took up a position in front of the enemy. Unable to advance and refusing to retreat without an order, it was hacked to pieces. For five hours it held the exposed position, until the reenforced Confederate army charged upon its weakened ranks and forced it to retire, leaving its dead and wounded in the hands of the enemy. The Fifteenth had lost more than half its number in killed, wounded, or captured.

The Regiment accompanied Sherman's Army on its March to the Sea, and was almost continually engaged or under fire. Finally the remnant was assigned to guard duty at Atlanta, where it remained until the close of the war.

The Fifteenth Wisconsin had done its duty. It had taken part in twenty-six battles and engagements. Thirty-two of its men perished in Andersonville, and many died in Southern hospitals. Its total losses up to November 7, 1864, according to the Adjutant-General of Wisconsin, were 481 or more than fifty per cent. of its total strength.

The State of Wisconsin has erected a monument costing \$26,000 on the battle-ground of Chickamauga in honor of the Fifteenth Regiment, and another marks the spot where Colonel Heg fell at the head of his brigade.



MONUMENT IN HONOR OF THE FIFTEENTH WISCONSIN RAISED AT CHICKAMAUGA BY THE STATE OF WISCONSIN

Hans Christian Heg was a splendid type of what is best in the Norwegian character. He was born near Drammen, Norway, on December 21, 1829. His father emigrated to the United States in 1840, and settled near Muskego, Wisconsin, where he published the first Norwegian newspaper in America. When Hans Heg was twenty years old, he was already an ardent Free-Soiler or Anti-Slavery Democrat. Like many other young people at that time, he was lured by the California gold fields, but two years of work there brought him no success and, when fortune at last began to smile on him, he was called home by the death of his father. He remained for some years, working as a farmer on his father's estate, in the Town of Norway, and there married Miss Gunhild Einung. In 1859 he moved to Watertown to engage in business, and shortly afterwards was elected State Prison Commissioner, an office he had before filled by appointment. How he resigned from his office in order to throw in his fortunes with the Fifteenth Wisconsin Regiment has already been told. Heg was a brave, almost a reckless, commander, capable of inspiring his men to great efforts. After his death, the Norwegian boys were never the same. They were as brave and obedient as before, but the light-hearted buoyancy in their earlier letters seems gone after the battle of Chickamauga. From that time on, the war was drudgery to most of them.

The Norwegian Society of America has taken the initiative in a movement to erect a statue of Colonel Heg, which may also be a lasting monument to the memory of the brave Scandinavians who gave their lives to the Union in those trying days.



Northern Music in America

I—DANISH

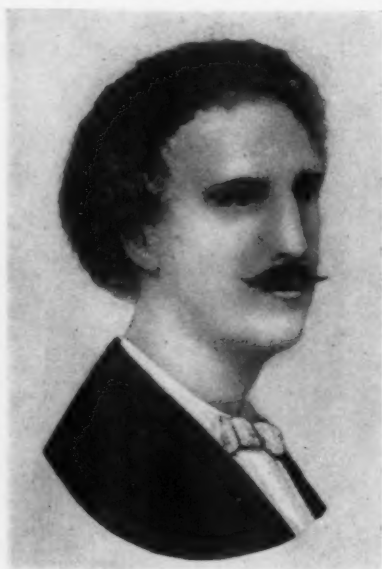
By CARL HANSEN

DANISH music is less well known in the United States than are some of the men of Danish origin who have been influential in shaping American musical art. The musicians of Denmark are honored abroad, and Copenhagen itself is said to possess as rich a musical life as any city of Europe; yet its very proximity to the larger centers of culture has led to the development of a style of composition less marked by national characteristics than that of Norway. It is less strikingly picturesque, its charm more subtle and elusive.

A study of the programmes published in American musical journals, however, will convince anyone that the part played by Danish music is by no means negligible. The works of Niels Gade, in his day the most eminent composer of the Scandinavian North, are still the Danish compositions best known in this country. His symphonies, as well as the overtures *Echoes of Ossian*, *In the Highlands*, and *Hamlet*, and his cantatas, especially *The Crusaders* and *The Erl-King's Daughter*, are frequently given. His Symphony I on the motif "Sjaelland's Fair Meadows" was chosen for its peculiarly Danish flavor as one of three great orchestral numbers played by the Scandinavian Orchestra under Ole Windingstad, at the second

annual concert of the American-Scandinavian Society in New York. Among other Danish composers of the older generation, Emil Hartmann and Peter Heise are familiar to American audiences, while the performance of works by Lange-Müller and Carl Nielsen indicates that the younger men are also coming into their own. The piano compositions of Ludvig Schytte are popular, and in lighter vein we have Lumbye.

Two Danes, who have been so closely identified with musical life in the United States that they have frequently been classed as American composers, are Asger Hammerich and Carl Busch. Both have won fame as composers and as conductors. Hamerik was director of the Conservatory of Music at the Peabody Institute in Baltimore from 1871



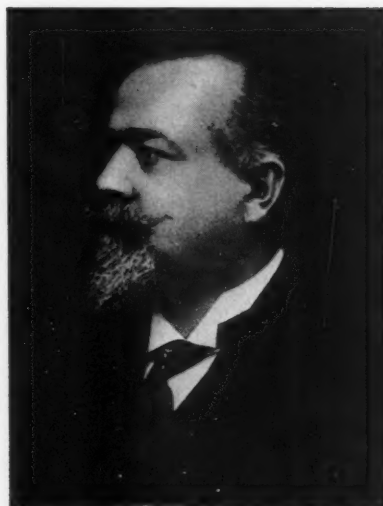
ASGER HAMMERICH

until he returned to Denmark a few years ago, while Busch is still in the midst of an active career.

No less a musical authority than Henry Edward Krehbiel has testified to the influence of Hammerich, by precept and example, in moulding the talents of American musical students. He was a prolific composer, especially in the orchestral field, though he has also composed four operas and five symphonies, the latter written while in Baltimore. His Norse Suites are among his most popular works.

Another Danish musician who has been connected with the Peabody Institute in Baltimore is the pianist, Emanuel Wad, who has won favorable comment as a solo performer. Among the foremost of the pianists who have become a part of the musical life of America may also be mentioned August Hyllested, whose home was in Chicago for a number of years.

To Carl Busch is due much of the credit for making Kansas City one of the musical centers of the Middle West. He came to this country in 1887 as the viola player in the Gade String Quartette, organized in Copenhagen for the purpose of touring the United States. Its other members were Daniel Hannemann, first violin; Valdemar Papenbrock, second violin, and Henry Mathiasen, cello. All four settled in Kansas City, and together they were no mean acquisition to the musical life of the State. The most famous among them is Carl Busch, who is at present one of the best known orchestral conductors and composers of the country. As leader of the Kansas City Orchestral Society and later of the Philharmonic Orchestra of the same city, he has exerted a powerful influence on his environment. His ability has brought him many invitations to act as guest conductor for other orchestras, and on these occasions he has often directed the performance of his own works. The writer had the pleasure of being present, a few years ago, when he conducted the Philharmonic Club of Minneapolis in an excellent rendering of his cantata, *The Four Winds*, written to the text of Longfellow. This composition has won him a prize. Among numerous honors of similar kind that have come to him may be mentioned the award, in 1908, of a prize by the Pittsburgh Male Chorus for his setting of Dryden's poem, *Alexandra's Feast*. Busch has always endeavored to present Scandinavian composers, and Swedes and Norwegians have as much



CARL BUSCH

reason as his own countrymen to be grateful to him; several Norwegian composers owe to him their introduction to American audiences.

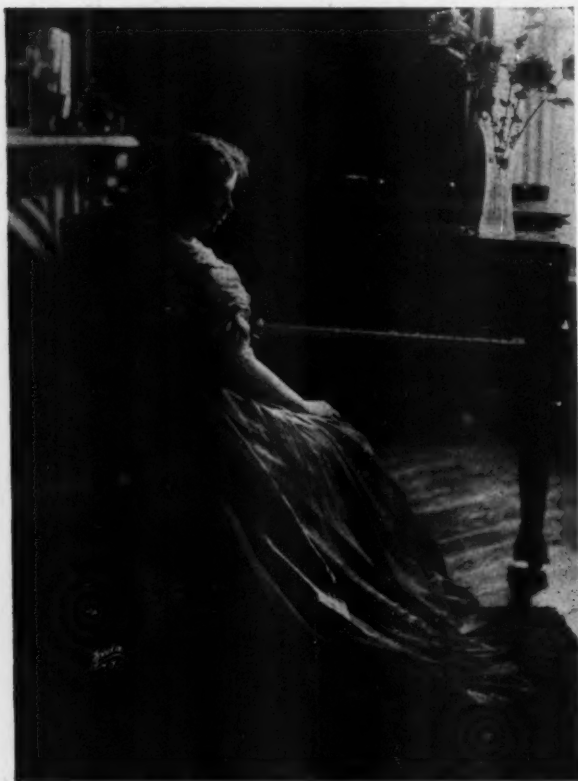
The violinists of the Gade Quartette, Hannemann and Papenbrock, later became first violinists in leading American orchestras. Other Danish violinists who have won recognition in this country are Otto Schmidt, A. C. Yttrup, C. Marinus Paulsen, Axel Skovgaard, and Christian Marius Selling, the last named being a conductor of repute, for many years leader of the Minnesota State Band, and later engaged in work as a conductor and violinist in New York.

The solo flutist of the Thomas Orchestra in Chicago was for many years a Dane, Viggo Andersen, who died in 1895. In recent years, three Danish artists, Henry Bramsen of Pittsburgh and Anton Hegner and Peter Möller of New York, have been classed with the foremost 'cellists of America. Hegner is also a composer and had the honor of writing the American Festival Overture that introduced the American part of the Hudson-Fulton Celebration in the Hippodrome in New York, in 1909.

In the Philadelphia Symphony Orchestra the first 'cellist is now

Herman Sandby, whose composition and execution of "Danish Folk Songs" have won him laurels on the Atlantic seaboard. Abroad he has played before Queen Alexandra both in Buckingham and Hvidöre.

The death of Otto Bendix in San Francisco, in 1904, removed an eminent Danish musician, the founder of the California Conservatory of Music. In the far West we may also mention Emil Enna, pianist and composer, of Portland, Oregon. The record for length of service was undoubtedly held by Johan Hyttenrauch, who for fifty-seven years taught music in New London, Canada, and was at one time president of the



INGA HOEGSBRO-CHRISTENSEN



THE DANISH STUDENT SINGERS WHO TOURED THE UNITED STATES IN 1911

Canadian Society of Musicians. The influence exerted by the Conservatory of Northern Music in New York well deserves mention. The head of this institution is Mrs. Inga Hoegsbro-Christensen, a pianist of considerable repute.

In the class of popular song composers the Danes have a representative in J. Bodewalt Lampe, who, at the age of seventeen, became the leader of the orchestra in the Grand Opera House in Minneapolis.

Denmark has given the world a remarkably large number of great tenor singers, and the foremost of these, Vilhelm Herold, visited America in 1893, some time before he had reached the zenith of his fame, and sang at a Scandinavian festival in Chicago. Erik Schmedes made his appearance in 1908 at the Metropolitan Opera as a guest in Wagnerian tenor rôles. A Danish tenor who, though still young, had attained note in oratorio, Niels Hougaard Nielsen, met with an accidental death in Pittsburgh, on July 2 of this year. George Werrenrath, who died in 1898, was a popular tenor in opera and concert in New York for a number of years. He was born in Denmark though of German-Norwegian parentage. His son, Reinald Werrenrath, has a pleasing baritone voice.

Male chorus singing has been cultivated among the Danish-Americans, although they have not been such successful organizers in this field as the Swedes and Norwegians. The prime mover in the

first successful attempt to organize a Scandinavian singers' association was, however, a Dane, C. M. Machold, of Philadelphia. At present their choruses number about twenty, the largest being *Harmonien* of Chicago with a membership of between fifty and sixty singers. An American association of Danish singers was formed about a year ago in New York but has already disbanded.

The fine timber of Danish male voices and the perfection which their chorus singing can attain were demonstrated in 1911, when a select body of Student Singers of Copenhagen visited America, under the leadership of Salomon Levysohn, with Helge Nissen, baritone, and Olaf Holböll, tenor, as soloists. They sang at several of the American universities as well as in centers of Scandinavian population, and were everywhere received with enthusiasm.

The welcome extended to the Student Singers and the informal singing at the gathering of the numerous social clubs and fraternal societies show that the Danes of America still feel an ardent love for the national and folk songs of their native land.

TEARS

By JOHAN LUDVIG RNEBERG

Translated from the Swedish by MILES MENANDER DAWSON

*The mounting sun rose high above the tree-tops
And bathed with light the valley where the maiden
Greeted with tears of joy her waiting lover.
He peered beneath her lashes and besought her:
"Rede me this riddle, love, how at the night-fall
Thy tears flowed at our parting—my returning,
Though it be sunrise, finds them ever falling."
The maiden answered: "These are to each other
As dews of eventide and dews of daybreak.
Dawn's dews the sun shines on and they are nothing;
But the dusk's dews endure the dreary night long."*

A Clean White Shirt

By VERNER VON HEIDENSTAM

Translated from the Swedish by N. TOURNEUR

BENGT GETING, private, was pierced through the breast by a Cossack spear. His comrades had laid him down on a heap of brush in the little wood near by, and here Pastor Rabenius administered to him the last sacrament.

The Swedes were on the ice-covered fields before Weperik, and out of the north a screaming wind was tearing the withered leaves from the trees.

"The Lord be with thee," said Rabenius, in a tender and fatherly voice. "Are ye ready, Bengt Geting, to depart when this day's work is done?"

Bleeding to death, Geting lay there, motionless, and with clenched hands and staring eyes.

The skin of his bony, sullen face was tanned so thick with the frost and the sun's rays, that the pallor of death was visible only on his lips.

"No," he answered.

"Bengt Geting, it is the first time I have ever heard ye utter a word."

The dying man clenched his hands still tighter. He bit the lips that opened against his will.

"Surely, for once," said he slowly, "may the most wretched and ragged man of all the Swedes be allowed to speak?"

He raised himself a little on his left elbow, and such a lamentable cry of agony escaped him that Rabenius knew not whether it came from tortured body or soul. So he set the cup on the ground, spreading his handkerchief over it, lest the fluttering leaves fall into the communion brandy. He pressed his hands upon his forehead.

"And this," he faltered, "and this must I, a servant of Christ, see from morn to night and on one day after another!"

On all sides the soldiers thronged forward to look at the stricken man, and hearken. Their captain broke into hot anger. He thrust himself between them with drawn sword.

Cried he, "Bind a cloth over the fellow's mouth. He was aye the most mulish in the whole battalion. I am as human as any, but I must do my duty. With me is a great number of new and untried recruits, just arrived with Lewenhaupt's command. Bengt Geting's groaning has put them in fear, and they refuse to advance. Why do ye not obey, there? I am in command here!"

Rabenius took a step toward him. On his white, full-bottomed wig there already lay, as it were, a wreath of withered leaves.

"Captain," said he, "among the dying, the servant of the Lord alone commands. Three years now have I seen Geting in rank and file, but never until now have I heard or seen him speak to any. Now, when on the threshold to the judgment of God, none can force him to keep silent any longer."

"With whom should I speak," the dragoon asked in bitterness. "My tongue is as grown fast and stricken with palsy. Weeks and weeks passed, and I never uttered a word. Nobody has ever asked me about anything. It was only my ear which had to keep at the ready for fear I might forget to obey orders. 'Go on,' we were bidden, 'go on—through fen and snow. Go on.' There was nothing to say in reply."

Rabenius sank on his knees, and took both hands gently in his.

"But now, Bengt Geting, ye should speak. Speak, speak out. All are now gathered to listen. Of us all, only you have the right to speak out freely. Have ye a wife—or an old mother at home—whom I may greet for you?"

"My mother, she let me starve, and then put me to follow the sword. Since then, not a woman has had a word to say other than 'Get out of the way, Bengt Geting! Get out of the way! What want you with us?'"

"Then it is something at heart that you repent of?"

"I repent that when a child, I did not jump into the mill-stream; and I am sorry, too, that when ye stood before the regiment and exhorted us to go on again, aye in patience to go on, I did not start out and fell ye with the butt of my musket. But will you know then what troubles me? Have ye not heard the baggagers and outposts say how that in the moonlight they have seen dead comrades hobbling back in throngs to the camp, and heard them cry, 'Greet my mother for me.' They call them the Black Battalion. In that Black Battalion I must also march. But the worst is that I should be buried in my miserable rags and bloody shirt. It is that which tortures me. A common private does not wish to be buried like good General Liewen; but I think on the comrades killed at Dorfsniki; to each of them the King ordered to be given two boards for a coffin and a clean white shirt. Why should they be better off than myself? In this unhappy time, where a man falls, there he lies! And I am so sunk in misery, that the one thing in the world for which I envy all others is each his clean white shirt."

Said Rabenius tenderly, "My poor friend, in the Black Battalion, if ye believe truly in it, you are in right great company. Gyldenstolpe and Sperling, and Colonel Mörner already lie dead on the field. And recall the thousands of others. Think you of Wattrang, the friendly colonel, who came riding up to our regiment, and gave every man an apple—he is lying with the guards and all the other

comrades under the high road at Holofzin. And have you in mind my predecessor, Niklas Uppendich, mighty preacher of the Word, who fell in his vestments at Kalisch. Over his grave the grass grows, and the snow storm sweeps, and no man can truly tell the place where he sleeps."

Rabenius bent lower over the dying man, and smoothed his forehead and hands.

"In ten or fifteen minutes you will have ceased to live. Maybe it is that in these few minutes you can make up for what you have neglected in the past three years, if you turn them to right account. No more are ye one of us. Do you not see your pastor on his knees beside you, with bared head? Speak now, and tell me thy last wish. Nay, command me. Yet remember one thing. The regiment stands all in disorder by reason of you, while the others advance, or by now are on the scaling ladders. Fear have you put into the young men through the agony of your dying. None but you may make amends. Bengt Geting, they listen to you; only you have power to bestir them to advance. Bethink yourself. Long will your last words resound. Mayhap in coming years they will be repeated at home among those that sit and roast their pears before the stove."

Bengt Geting lay still. Into his eyes came an intense expression. He raised his arms slowly, as if in supplication.

"Help me, Lord," he whispered, "to bring even this about."

Then he signified that he could but whisper, so Rabenius put his face close.

The pastor beckoned the soldiers. His voice was so tremulous that he could hardly make himself understood.

"Geting has spoken. It is his last wish that ye take him between you on your muskets, and carry him to the front, in his old place in the ranks, where he has marched in sullen silence, day after day, year after year."

The advance was sounded, and to the bugles blaring, Bengt Geting, leaning against the shoulder of a fellow private, was borne step by step over the battlefield, on toward the enemy. And there followed the entire regiment.

Behind him walked Rabenius with uncovered head, though he had not yet marked that Bengt Geting was already dead.

"I will see to it," said he softly to him, "that ye get a clean white shirt. Thou knowest, the King thinks himself not higher than the lowest of his soldiers. And he himself will be the same, one day."

The Norden Club

A SWEDISH CONTRIBUTION TO CIVIC AND SOCIAL AMERICA



A LONG day's journey over the Erie from Chicago brought me at dusk to Jamestown near Lake Chautauqua and the western edge of New York, where I was to give my only lecture between the Scandinavian Middle West and the Atlantic Coast, at the Norden Club. My mind was a question mark. Along the route from Winnipeg to Lindsborg I had met friends and kinsfolk of the Swedes of Jamestown, educators who had spent their childhood in its Lutheran rectories, even the artist who had ordered the decorations of the Norden Club. I knew already that here at Jamestown our earlier Swedish colonists of the last century had builded them a model

municipality with churches, banks, hotels, shops, and especially furniture factories—Jamestown's chief industry. Jamestown has a Swedish mayor, and 20,000 out of its 35,000 inhabitants are of Northern descent.

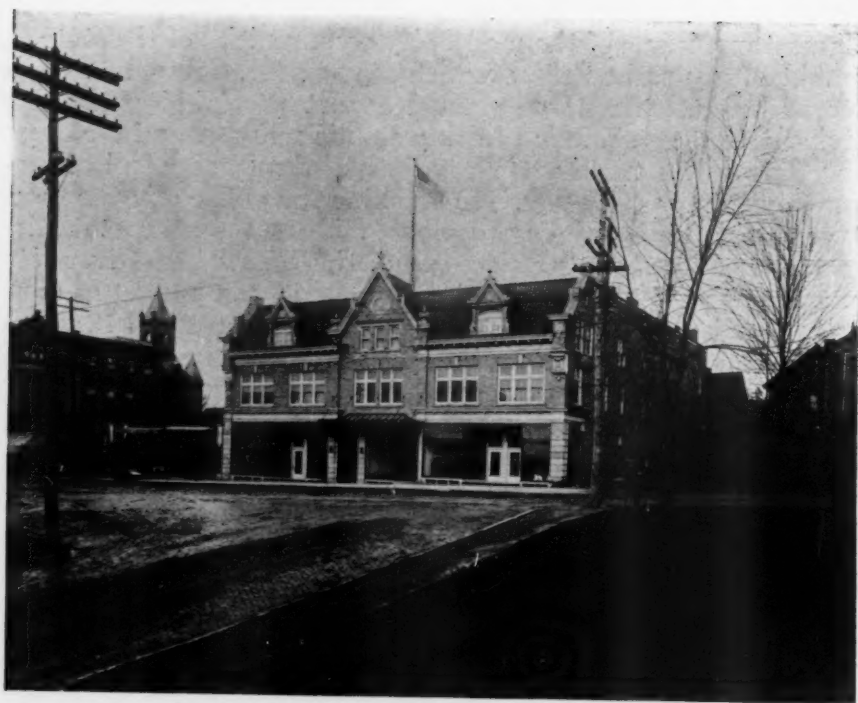
My initiation into Jamestown confirmed my impressions of the snap and zest of this bustling Scandinavian-American community. The hearty and cordial welcome of Mr. C. L. Eckman, Honorary Secretary of the Foundation, and the other representatives of the Norden Club, who met me at the station and whisked me in an automobile up one of the interminable hills of Jamestown to the model hotel, equipped to the latest top-notch of metropolitan comfort, reflected the energy of success in the community. During the day and a half which followed I was introduced to banks and furniture factories, to friends of progress, and heard echoes from Lake Chautauqua, only a few miles away. The steepness of Jamestown's hills is no longer of any concern when apparently every Swedish merchant has his own automobile. It is a city of Lutheran churches. A synod meeting was about to take place, and I was presented to several prelates. The most impressive ecclesiastical structure is the First Lutheran Church, a veritable cathedral in stone; in some dimensions, I was told, the largest Lutheran church in America. This edifice is a caravansary of religious-ethical, religious-musical, and religious-social activities, with its Bible classes, singing societies, and young people's gatherings. Its pastor, Dr. Julius Lincoln, once a member of the legislature, is, as might be expected, a man of large fervor, eloquence, and warm human sympathies.

Jamestown is one of the model city communities of the state. On the night of my arrival the Swedish mayor, Mr. Samuel A. Carlson, delivered before councils an annual report proclaiming a program of civic betterment, public utilities, public market, and making recommendations for municipal distribution of milk, control of motion pictures, public "safety-men" to combine the police and the firemen, and vacant land for the unemployed. He presented statistics to support his claim that "no city east of the Mississippi River returns to its citizens as much municipal service on its tax budget as our city does." New York City costs \$100.00 per inhabitant and 13 per cent. of the population live in their own homes. Jamestown costs only \$15.00 per citizen and 75 per cent. live in their own homes. Surely, a record to be proud of.

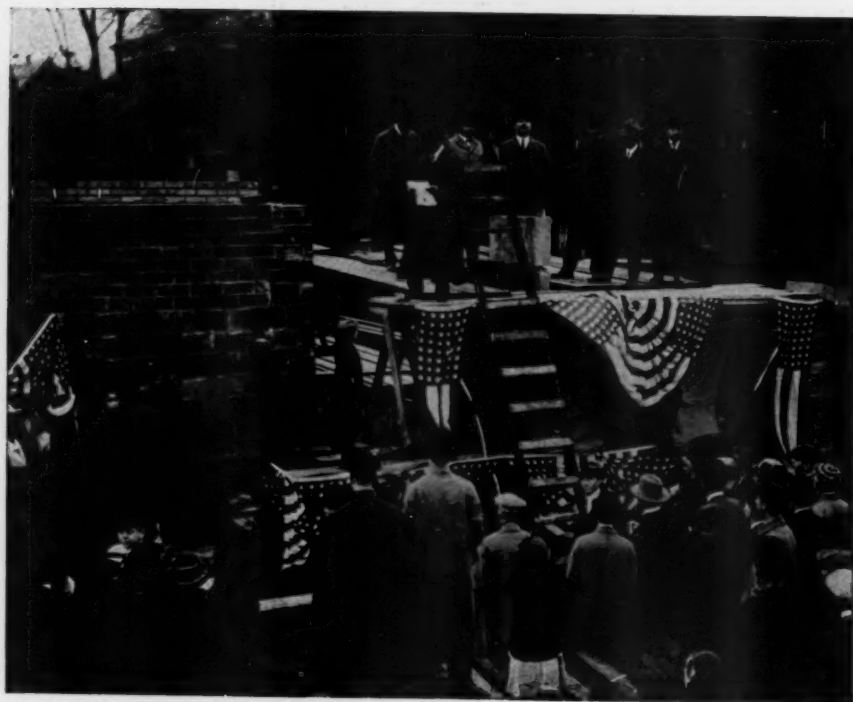
The new building of the Norden Club is the symbol of the social life of Scandinavian Jamestown, just as the churches are monuments to its religious activities. One is impressed at first with the size of the building—the largest of its kind in America—but not less with the artistic finish of the interior, when ushered through suite after suite of rooms. The auditorium has generous capacity for lectures and concerts. On the platform background is depicted Leif Ericsson's landing in America. The club parlors—where I met among other guests of Mr. Eckman, a granddaughter of the first Swedish colonist who came to Jamestown in 1849—are decorated according to the latest canons of good taste, and with delicate frescoes of viking ships designed by Mr. Malm of Lindsborg. Most notable of all, however, are the mural decorations in the billiard room, done by a local Jamestown artist of distinct talent, Mr. Albert Johnson. They represent familiar landscapes from various parts of Sweden, from the mighty fall of Elfkarleby fringed with fir, to the old stone bridge and birches in Bleking, from the castle of Stockholm to the Lapp huts of the far north, and the rural farm houses of fertile southern Skåne. Sweden in all its richness and variety is storied on Johnson's walls. The same room contains a series of the arms of Sweden's provinces, as well as those of the chief cities of Norway and Denmark, done in correct designs and colors.

Jamestown, a Swedish civic center in the east, is connected with Lindsborg, the artistic center in Kansas by the Swenson family and other bonds. In Jamestown, as in Lindsborg, the Swedes have built up a model community, and their Norden Club stands at the same time as a solid manifestation of their thrift and an artistic expression of their social life.

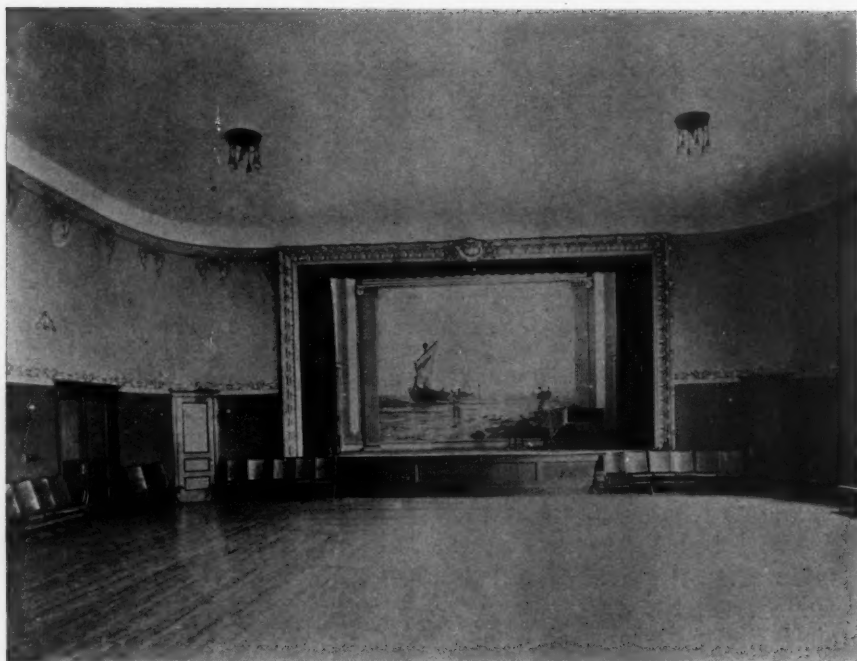
H. G. L.



THE AMERICAN FLAG WAVES OVER THE NORDEN CLUB



LAYING THE CORNERSTONE OF THE NORDEN CLUB, OCTOBER 18, 1913



THE AUDITORIUM; LANDING OF LEIF ERICSSON



SWEDISH LANDSCAPES IN THE BILLIARD ROOM



THE GUSTAVUS ADOLPHUS HOME

Interesting People: John S. Swensson

"THIS isn't an orphanage; it's a home."

The speaker was John S. Swensson, superintendent of the Gustavus Adolphus Orphans' Home at Jamestown, New York. His tone seemed severe, but there was a twinkle in his steel-gray eyes, and a good-natured smile spread over his ruddy face.

This mild rebuke tells the whole story of the refuge for homeless waifs near the shore of Lake Chautauqua; for it is a home in every sense of the word. As a rule, the inmates of charitable institutions excite a feeling of pity in those more fortunate; the children in the Gustavus Adolphus Home do not. As I have watched little Thelma, a four-year-old Swedish-Japanese waif, climbing into the arms of "Uncle" Swensson, I have understood the reason for her content. Abandoned by her unnatural parents, she has felt warm, Christian hearts opening to her, and Thelma is only one of many hundreds who in the Jamestown orphanage have found a better home than they ever knew before. An inspector for the State Board of Charities, when asked which home she would prefer to enter if she were an orphan, replied instantly: "The Swedish Home in Jamestown," and added: "There are other institutions better equipped, but none that has so homelike an atmosphere."



MR. AND MRS. JOHN S. SWENSSON WITH THE CHILDREN IN THE HOME



CHILDREN PLAYING IN SAND

Superintendent Swensson is known to the seventy-two children of the Home as "Uncle," but he is, in fact, more like a father to them. Though fifty-six winters and summers have tinged his hair and beard with gray, "Uncle" Swensson has lived so long and so intimately with his many children that he has forgotten to grow old. Dignified and portly in bearing, he is yet able to join his girls and boys in such sports as coasting in winter and base-ball, croquet, tennis, and horse-shoe pitching in summer, and there is not a lad in the Home who can pitch better than "Uncle."

Mr. Swensson comes of a distinguished family. His father, the Reverend Jonas Swensson, was one of the pioneer pastors of the Swedish immigrants and at the time of his death held office as president of the Augustana Synod. The subject of this sketch was born in Andover, Illinois, in 1858. An older brother was Carl Aaron, who became the founder of Bethany College and one of the most famous Swedes of America.

For twenty-six years Mr. Swensson has been an orphanage superintendent, and eighteen of these have been spent at Jamestown. He attributes much of his success to his wife, who has been associated with him in the work all these years. No home is complete without a mother, and "Auntie" Swensson has made it her life-work to be a mother to hundreds of orphaned children.

In location the orphanage of Jamestown is unsurpassed. Eighty-six acres of land surround the building, part being under cultivation, and the remainder being still in its primeval verdure. The main building lies on the crest of a hill; to the south the Chadakoin River bears the clear waters of Lake Chautauqua oceanward, and to the north the land slopes down to a picturesque valley where the children gather ferns, blue-bells, and forget-me-nots.

Yet all is not play. There is work—much work—to be done in such a large family as that of Uncle Swensson, but many hands, even little hands, make the burden lighter. Each child has his own appointed task, and until that is done there is no play. With his little army of workers, Mr. Swensson is able to raise a considerable part of the food required in the home, including practically all the fruit and vegetables. He is something of a horticulturist and has successfully transplanted many trees from Sweden to the orphanage grounds. At present he is experimenting with potatoes brought from Småland.

The orphanage at Jamestown is now thirty-one years old and the value of its property is estimated at \$55,000. It is under the jurisdiction of the New York Conference of the Augustana Synod.

E. EDWIN RYDEN.

Scandinavian Art at the Panama-Pacific Exposition

By CHRISTIAN BRINTON

THERE can be scant question but that the nations of the North have reason to be proud of their appearance at the Panama-Pacific Exposition. The Swedish, Norwegian, and Danish Pavilions, certain aspects of which have already been discussed in the REVIEW, are rich in national feeling and character. They are typical of their respective countries, and in each instance the architects deserve all credit for so effectively preserving and presenting the essential spirit of the native style. In the matter of graphic and plastic representation the situation at San Francisco appears, however, to have been more complicated. Sweden, as it is customary in the case of international exhibitions, entered promptly and loyally into the plan. With the same energy and foresight that marked his efforts at St. Louis and at Rome, Commissioner Schultzberg assembled a notable collection in the Palace of Fine Arts and was among the earliest to offer his section to the public. Seemingly insuperable difficulties were encountered by those responsible for securing an exhibition of Norwegian art for San Francisco. Despite adversity and disappointment, there was nevertheless opened on July 26, in the Annex of the Fine Arts Palace, a significant display of paintings, drawings, and statuary selected by Director Thiis with a few accretions from other sources. Denmark, which did not participate officially in the Fine Arts Section, is represented by eleven canvases of the older school placed quite informally in the Danish Pavilion.

You will thus readily concur that there is considerable disparity between the way the various Scandinavian countries figure artistically speaking at the Panama-Pacific Exposition. With a particularly well arranged collection, and enjoying at the same time the prestige of five months' priority, Sweden has not unnaturally attracted the most attention. Organized along the same lines as were the previous exhibitions abroad, there can be no doubt as to the success that Sweden has achieved with the San Francisco public. The casual visitor, confused by the congestion of the various American rooms, instinctively responds to the vigor and vitality of the Swedish Section. The installation is effective, there is ample space between the pictures, and the backgrounds are harmonious and appropriate. One recognizes that here is a nation which understands the importance of creating a decorative ensemble when attempting to display paintings and statuary. The chief impression you gather



AMONG THE BIRCHES, BY CARL LARSSON. SWEDISH SECTION, PANAMA-PACIFIC EXPOSITION

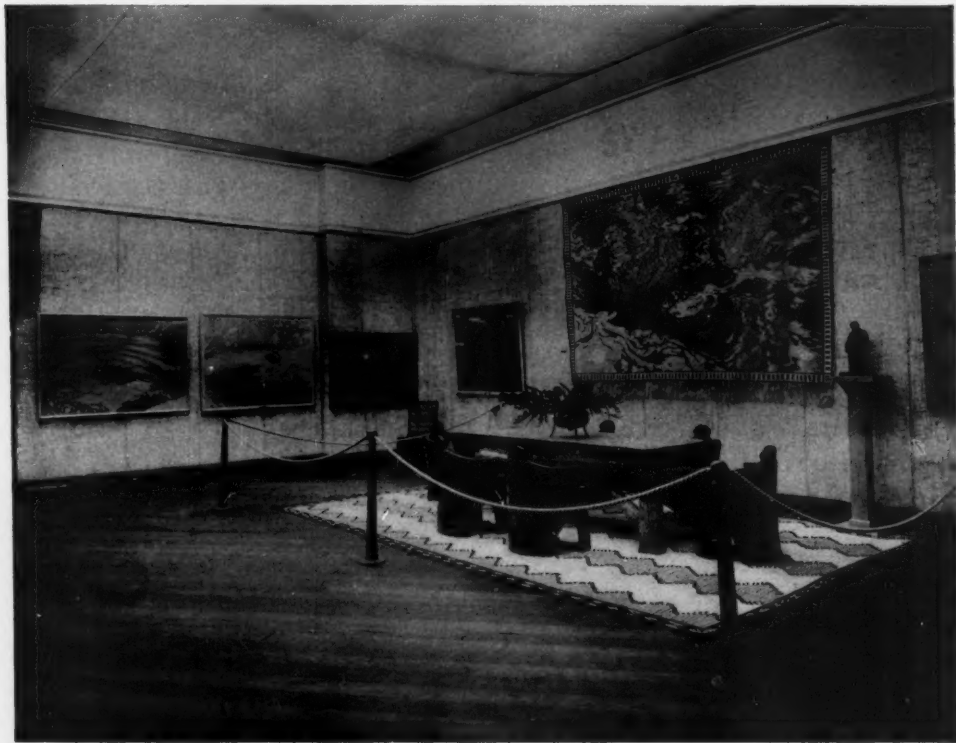
from a preliminary study of these rooms is that art with the Swedes is a potent, living force. While there are in Sweden as everywhere, certain individuals who are still faithful to older traditions, the general spirit is one of wholesome progression.

Modern Swedish art, it may not be presumptuous to remind readers of the *REVIEW*, begins with the year 1880, about which date Zorn, Larsson, Liljefors, Nordström, and the talented but ill-starred Ernst Josephson went to France in order to absorb the new gospel of nature and light. Five years later these fervid young "opponents," as they were christened, held their first exhibition in Stockholm and made their initial appeal for public approval. While the approval, be it recorded, was by no means unanimous, they managed to arouse considerable interest and eventually succeeded in establishing the validity of their cause. It is the art which is typified by these men and their followers that finds place upon the walls of the Palace of Fine Arts at San Francisco. In France they learned how to see and to paint, but it was Swedish scene and character that claimed their best energies. They became, in the fullest sense of the term, national, and it is this salutary note which impresses foreigners when they appear outside their native land.

Although the foremost exponent of luministic portraiture and peasant theme, Anders Zorn, does not figure at San Francisco, the exhibition as a whole is so catholic and inclusive that his absence is not seriously missed. The group of canvases by Liljefors, all of which are in his new and broader style, claim immediate attention, while the room devoted to the delectable decorative compositions of Carl Larsson proves an unfailing source of delight to the public. Liljefors has always remained a convinced and convincing naturalist in paint.

Larsson applies the charm of the rococo manner to the bright-tinted views of his Dalecarlian home. In each instance the transplantation of tendencies inherently French has been accomplished with complete success. The case of the other prominent artist who has been accorded the distinction of special presentation is more complex. In Gustav Fjaestad we encounter an almost Japanese stylistic abstractness which, coupled with a singular fidelity of observation, gives him a position that is frankly exceptional in the field of contemporary artistic endeavor. The Fjaestad room is one of the features of the Exposition. Paintings, tapestries, hand-carved furniture, and woodcuts, all by the master craftsman of Arvika, constitute an ensemble that few could duplicate.

Distinctly Swedish, yet not without its cosmopolitan affiliations, the work of the foregoing artists is supplemented at San Francisco by contributions from a number of able men, among whom may be mentioned Commissioner Schultzberg, whose recent landscapes show a marked advance, Oskar Bergman, John Bauer, and such comparative newcomers as Helmer Osslund, Gabriel Strandberg, and Ossian Elgström. Among the painters of portraits and peasant type one



[FJAESTAD ROOM, WITH FURNITURE AND TAPESTRY BY FJAESTAD. SWEDISH SECTION, PANAMA-PACIFIC EXPOSITION



By Courtesy of Mrs. Charles Burnham Squier

FROSTY AFTERNOON, BY ANSHELM SCHULTZBERG.
SWEDISH SECTION, PANAMA-PACIFIC EXPOSITION

must not neglect Emil Österman and Helmer Mas-Olle, while the more sedate Gottfrid Kallstenius, and the spirited and colorful Lofoten scenes of Anna Boberg, merit corresponding consideration. You will in brief experience little difficulty in discovering numerous points of interest. The Swedish artists evince as a rule welcome independence of vision. They are not satisfied to paint each like the other. The emotional range, for example, varies from the tender lyric

quietude of Erik Hedberg's *Spring Evening* to the primitive force of Emil Zoir's *Potato Gathering*.

Though it is not the present intention to compile an inventory of Swedish art as seen at San Francisco, it would be a mistake to overlook the prominence accorded the work in black-and-white, or the strong impression created by the sculpture. The etchings of Ferdinand Boberg and the vigorous modelling of David Edström are the features of these two departments. Architect Boberg has on view eighteen plates executed with his customary breadth and charm. In his freely treated portrait busts, and the bold, archaic simplicity of his symbolical figures, Edström duplicates the success he achieved at Berlin, Brighton, and elsewhere. Still a young man, there is scant reason why, with his grasp of personality and highly developed gift of style, he should not make notable additions to the plastic treasury of his country. Although his distinguished colleagues, Carl Millès, Christian Eriksson, and Carl Eldh are not included in the exhibition, Edström is ably supported by a number of talented workers in the round, among whom may be cited Knut Jarn, Ruth Millès, and Gottfrid Larsson.

You will, even from this cursory survey, gather some idea of the importance of the Swedish Section at San Francisco. In no degree extreme, it represents the production of a serious, earnest body of artists whose work suffers neither from over conservatism nor from crude and ill considered modernity. These men and women have in most instances gone straight to nature for their inspiration, nor has nature failed to enrich their sense of form and color and deepen their feeling for character. It is a pleasure for the REVIEW to announce herewith that this collection, considerably strengthened both numerically and artistically will, upon the close of the Exposition, be seen in various prominent cities throughout the country. And it is to be

hoped that the venture may receive the loyal support of all Scandinavian-Americans.

The fact that various stressful incidents prevented the Norwegian Section from opening until so late, in no wise mitigates against the interest which attaches to this particular offering. Relegated by force of circumstances to the Annex, the exhibition, organized under the progressive auspices of Director Thiis, reveals Norwegian art as it is to-day. With the exception of a canvas by the late Fredrik Collett, and a group of sixteen subjects from the facile brush of Frits Thaulow, the work on view is mainly by living men. Many of them are in fact young artists whose attainments are unfamiliar to the American public, the collection showing in consequence welcome freshness and novelty.

The frankly eclectic art of Thaulow, so long popular in this country, calls for scant comment. Save in its earlier stages it is Norwegian only in name, the majority of the themes seen at San Francisco being indeed Continental, not Scandinavian. With the virile, masterly production of Christian Krohg, who has sent eight canvases, the situation is different. Although he spent several years in Germany, and later lived in Paris, Krohg has always remained Norwegian to the core. He never lost a certain rugged integrity of temper which resisted purely superficial influences. A born militant, he returned to take up cudgels for that gospel of actuality of which he became a formidable champion with both pen and brush. While not exhibiting any epoch-making works such as was the case at Rome in 1911, Krohg's appearance at the Panama-Pacific Exposition is sufficiently strong to convey an adequate idea of his contribution to Norwegian art. Intellectually as well as aesthetically, he has remained one of the forceful figures of his generation. And whether or not you are in sympathy with his aims and achievement you cannot withhold from him a generous measure of respect.

The next step in the impulsive onward stride of contemporary Norwegian painting was taken by Edvard Munch, who started a disciple of Krohg, but who soon became a law unto himself. The powerful naturalism of Krohg was in Munch's early masterpiece, *Vaar*, already complicated by a certain pathological tendency which soon began to play an important rôle in his production. He was from the beginning more sensitive, more responsive to psychic suggestion, than was the robust chron-



RHAPSODY, BY DAVID EDSTRÖM.
SWEDISH SECTION, PANAMA-
PACIFIC EXPOSITION

icler of *Albertine*. The showing made by Munch at San Francisco is in general creditable. The nine canvases on view include among others the celebrated portrait of the painter Hermann Schlittgen, an eloquent likeness of the author Jappe Nilssen, and some landscapes and figure pieces. All are broadly painted, especially the decorative panel entitled *The Sun*, originally intended for the University of Kristiania. Though the art of Munch is not perhaps

meeting with the success it merits, these particular compositions serve sufficiently well to introduce to the Pacific Coast the vigorous and independent personality who, during the past quarter century, has so courageously identified himself with the modern movement.

Close in the wake of Munch followed a variety of tendencies, not a few of which have taken specific shape. The new romanticism found its early apostles in Halfdan Egedius, Thorlof Holmboe, and Harald Sohlberg. A distinctly Danish richness of tone and texture was noticeable in the work of Thorvald Erichsen and O. Wold-Torne, while chief among the pioneer admirers of the Frenchmen Manet and Cézanne must be mentioned Henrik Lund. Each of these influences is either actually or sympathetically visible at San Francisco. Holmboe, Sohlberg, Lund, and his talented satellite, Pola Gauguin, have sent strong and characteristic groups. And while one misses the brilliant coloring and vivid personality of Ludvig Karsten, much



WINTER, BY THORLOF HOLMBOE. NORWEGIAN SECTION, PANAMA-PACIFIC EXPOSITION



SISTERS, BY SÖREN ONSAGER. NORWEGIAN SECTION, PANAMA-PACIFIC EXPOSITION

interest attaches to the work of such men as Arne Kavli, Søren Onsager, and A. C. Svarstad. Like the Swedish Section, that of Norway is notable for the attention paid to black-and-white, in which department Munch, Kavli, and Pola Gauguin figure most prominently. In the province of sculpture the Norwegian Section, though lacking in diversity, is memorable through the collective representation accorded Hans St. Lerche, who has for many years been living

and working in Rome. His portrait busts of the two Popes, Leo XIII and Pius X, as well as the likenesses of Ibsen, Bjørnson, and Max Liebermann are already favorably known, and in more fanciful themes he achieves certain delightful effects. It is to be regretted that the exhibition included nothing from the virile hand of Vigeland, yet one can but welcome the refined, cosmopolitan touch of St. Lerche.

The Norwegian display viewed as a whole is distinctly stimulating. It shows art in the making which, indeed, all good art should be. These men have by no means succumbed to set formulae. They are still obviously striving. You feel in the work of such painters as Krohg, Munch, and Lund a sturdy militancy that cannot fail to make its mark. The Swedes reveal a more pronounced sense of solidarity both social and artistic. The Norwegians are manifestly individual. They may go far; but they must go alone.

While it is to be regretted that Denmark did not see fit to cooperate with the other countries in the Fine Arts Section proper, one must be grateful that Danish art is not wholly without representation at San Francisco. Art in Denmark is at the present moment in a healthy and reasonably progressive state. The old-time conservatism, which quite frankly amounted to provincialism, has been shattered by the vigorous onslaughts of Jens Ferdinand Willumsen and certain young radicals who followed in his footsteps. The *Frie Udstilling* exhibitions have offset the official sterility of Charlottenborg, and the prominence given to the decorative arts under the impetus of the fecund and original Bindesbøll has opened the eyes of the public to fresh sources of beauty and inspiration. It is this art at once native and local and appropriately Continental which you find to-day in Copenhagen. And it is this art that we should have been glad to welcome upon the Pacific Coast.

In default of such a demonstration we are obliged to be satisfied with a Pavilion furnished in the best Danish tradition and a scant handful of paintings dating from the past generation. One must however confess that, in as far as they go, these few modest landscapes and flower pieces, and these faithful transcriptions of peasant life, are perfectly adapted to the end in view. They agreeably fill the wall spaces to which they are allotted, and they carry one back to the Denmark of enduring memory—the Denmark of the 'sixties, 'seventies, and 'eighties which so many Danes now in America lovingly recall. No mistake was made in the choice of such themes for the embellishment of the Danish Pavilion, the purpose of which, be it recalled, is purely social. You surely cannot fail to respond to the bright yet substantial aspect of these rooms where the eye wanders from flower-decked table to the walls where you note an animated market scene by Hammer, a fisher family by Roed, a romantic sunset



BLACK PETER, BY JULIUS J. EXNER. DANISH PAVILION, PANAMA-PACIFIC EXPOSITION

effect by Kyhn, or a group of peasant lads and lassies playing "Black Peter," from the patient brush of Julius Exner.

Other paintings by Balsgaard, Ottesen, Hansen, and Petersen are unobtrusively scattered about the various salons, the general effect being one of engaging propriety. The still-life pieces may possibly evince a certain superexactitude, and the old workman trudging homeward with a cheery "*Guds Fred og god Aften*" to the landlord and his wife doubtless suggests a trifle too much genial sentiment. And still, these are not serious defects. Mayhap they are even less grave than our restless apostles of modernism would have us believe. In any event Danish painting at the Panama-Pacific Exposition reveals itself in typically unpretentious fashion. It is some such impression that Director Madsen doubtless desired to create when he solicitously selected these particular subjects from the walls of the Kunstmusaeum. Surveying in congenial perspective the artistic offering of the three Scandinavian countries at San Francisco one may, in conclusion, observe that, while the Swedes have sent a well-balanced, comprehensive collection, and the Norwegians have relied upon a species of brilliant, impetuous individualism, the Danes have



"GUDS FRED OG GOD AFTEN," BY EDVARD PETERSON. DANISH PAVILION,
PANAMA-PACIFIC EXPOSITION

been content to appeal simply and directly to one's sense of home and country. Yet in attempting little they have achieved much.

A LOVE-SONG

By GUSTAF FRÖDING

Translated from the Swedish by T. WHARTON STORK

*I purchased my love for money,
Else ne'er had I known its might;
No less did I sing to the gay harp-string
Right sweetly of love's delight.*

*A dream, though it soon be vanished,
Is sweet when it answers our will;
And Eden to him who is banished
Is beauteous Eden still.*

Holberg, Feminist

By FREDERIC SCHENCK

ATTEMPTS have recently been made to rank Holberg among the forerunners of the movement for Woman Suffrage. Such a classification of the author of *Jeppe*, *Erasmus*, and *The Tinker Politician* would surprise the reader of those plays, for the dramatist certainly displays no very lofty conception of feminine human nature. Yet in his non-dramatic works, Holberg discussed the relations of the sexes in a manner which goes far to justify his inclusion in the gallery of Feminist leaders.

In the Potuan Empire, the ideal state visited by Niels Klim in the course of his subterranean journey, there was "no difference of sexes observed in the distribution of public posts"; affairs of state "were committed to the wisest and most worthy"; a widow was high treasurer of the realm, and a young woman occupied the supreme judicial office.

It should be noted that the lady chief justice was appointed by the sovereign; the Potuan Empire was a monarchy, and practically an absolute monarchy. Not only were there no "Votes for Women," but no votes for men. Holberg was democratic in so far as he disapproved of hereditary titles and offices other than the monarchy, but he profoundly distrusted popular wisdom, as *The Tinker Politician* abundantly proves. The common people should not attempt to meddle with affairs of state; government is for those who are fitted by natural endowment and careful education. Property, also, Holberg seems to have looked on as an essential qualification, for we find that no one not belonging to the landed class might be admitted to the Potuan Senate, which shared with the hereditary monarch the government of the realm.

The Potuans admitted women to the higher degrees and encouraged them to study such subjects as philosophy and navigation. At the same time they emphasized the special duties of "the weaker sex," paying great honor to the parents of large families and, further, it was their opinion that "mothers who disdain to nourish their own issue, dissolve one of the finest and strongest ties of nature."

In the neighboring province of Cocklecu the females were in possession of all honors and employments, sacred, civil, and military, while the males did kitchen-work, housecleaning, spinning and weaving, "and upon occasion, take a beating from their wives." Women in this country were looked on as "grave, prudent, constant and secret," while men were considered to be "light, empty, frothy creatures." Characteristics commonly imputed to sex here proved to be not inherent but derived solely from education. But along with

masculine virtues the Cocklecuanian women had developed masculine vices: their gallantry was shameless, and poor Niels had to flee from their midst to escape being clapped into the Queen's seraglio of three hundred young men.

Fresh from his experience in Cocklecu, the traveler tried on his return to Potua to induce the rulers of that country to exclude women from office. The Senate, however, decided that it would be the highest detriment to the commonwealth to debar "persons of the finest talents" from public honors; that it would be folly "to render one half of the nation incapable and unworthy of employment, solely upon account of their birth." Niels Klim was banished for his foolish and rash attempt to subvert the ancient laws.

Holberg's ideal community is not only purely imaginary, like most of the perfect states described by earlier writers, but it is far more fantastic than Plato's *Republic* or More's *Utopia*. It has something of the grotesqueness and the irony that one finds in the contemporary travels of Gulliver—though the Dane has none of the bitterness of Swift. Clearly, Holberg did not intend Potua as a model for superterranean kingdoms to follow; the customs of Potua were not for this earth. Yet on this particular topic Holberg was not altogether visionary and playful, as we discover by comparing his discussion of Potuan women with some lines in another work, *Peder Paars*, which can refer only to the women of his own period and country.

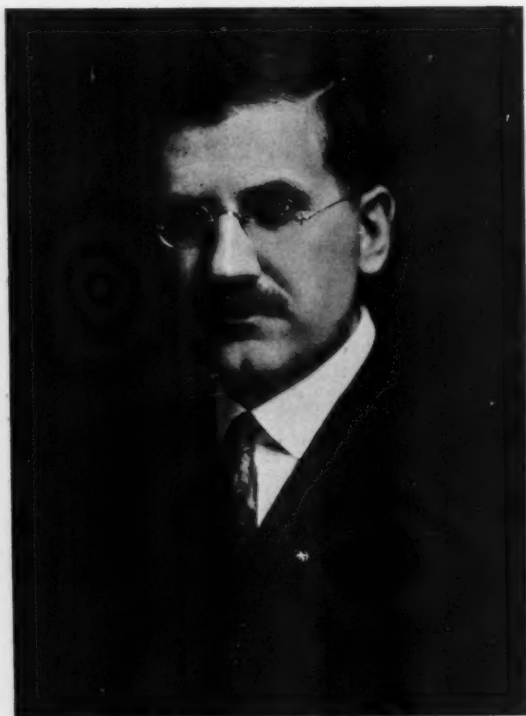
In these lines Holberg makes strong protest against the neglect of women's education and the assumption that they are fit only for spinning. If their minds were properly trained, their capacities would prove far greater than men suspect. It is not, he said, fair to confine a woman's activities to household duties and to keep her subject to a man who may be not only her intellectual inferior, but a fool and a drunkard as well. Her intelligence and her administrative ability should be developed and made use of:

*"Lad den studere, som har bedste sindens gave;
Lad den regiere, som et hus kand forestaa.
Den, som bequemest er, lad den ved roret staae."*

This passage does not in itself imply that Holberg believed that a woman should "stand at the rudder" of anything more important than her own household, but taken together with the portions of Niels Klim that deal with office-holding it establishes a pretty good case for the contention that, although Holberg was never a Suffragist, and never could have been, he may fairly be hailed as a firm believer in the equality of the sexes.

The Federal Reserve Banks

PARTICULARLY opportune at this time of financial change and stress is the installation, about the beginning of the present year, of the new banking system prescribed by the Federal Reserve Act of 1913. The United States is too large a country to permit to best advantage the concentration of all banking interests in one city. Such, however, has been the case in the past; for New



THEODOR WOLD

York and its banks have acted as a general reserve for the country, while the banks of the interior South and West have sent their reserves to New York for reinvestment. This condition resulted in an inelastic currency, in frequent tie-ups, and has been held responsible in certain circles for the panic of 1907.

By the Federal Reserve system, the United States is divided into twelve districts following the currents of trade, in each of which is placed a reserve bank. These banks unite the seven thousand national banks of the country, which all must join the Federal Reserve banks by subscribing stock; other institutions such as trust companies and state

banks have the privilege of doing so if they wish. The Federal Reserve banks are to other banks as these are to the individual. They act as depositories for the reserves of the subscribing banks and other funds which they may deposit. The affairs of each of the twelve banks are managed by a governor, who thus becomes, as it were, a general of the financial forces in his part of the country. The whole system is controlled by a Federal Reserve Board with headquarters in Washington.

The chief business of the banks is to rediscount commercial paper for their members and to issue bank notes. They tend to provide an elastic currency and to equalize discount rates. Under their administration it is hoped that local loan conditions in New York will

never again upset the business of the entire country. Through the new system, effective supervision and coordination have at last entered the banking world of America.

This system has interested bankers in the Scandinavian countries where methods of organization and concentration in banking have received considerable attention in recent years. It may be noted that of the twelve governors of Federal Reserve banks at least one is of Scandinavian descent. Scandinavian names are of frequent occurrence on the letterheads of local and state banks in the Middle West, and not a few are founded and controlled by Scandinavians; among these the State Bank of Chicago is one of the foremost. In the banking circles of Minneapolis they have also been an important factor.

Theodore Wold, the governor selected for the Federal Reserve Bank of Minneapolis—the center of the ninth Federal district—was born of Norwegian parents in Decorah, Iowa, on Independence day, 1868. The stamp of high endeavor, which Decorah, with its institution of learning, impresses upon those who have shared in its communal life, has followed Mr. Wold through his active career. Beginning banking at Elbow Lake, Minnesota, in 1889, he was promoted to positions at Little Falls and at Winona. In 1910 he became president of the Scandinavian-American National Bank, and during the four years preceding his appointment as governor, was largely instrumental in making the bank that beehive of financial industry which impresses the visitor to Minneapolis today. On the board of directors of the Federal Reserve Bank of Minneapolis is another Norwegian-American, N. B. Holter of Helena, Montana.

Denmark During the War

By ALFRED HOWARD GRÖN

AT the outbreak of the European war, alarm in Denmark was as intense as in any country of the world. The question heard on every lip was: "Will it be possible for us to keep out of it?" Only the future could answer the question, and the Danish Government could but take such measures as international law allowed.

Anxiety grew when citizens liable for military service, to the number of six annual classes, were mobilized around the cities of southern Jylland and at Copenhagen. The latter had the most exacting duties to perform in the strengthening of the fortifications surrounding the capital. The defenses consist of a semi-circle of forts around the city, together with another series of maritime forts in the sound. The soldiers were put to work building trenches and barbed wire fences in front of and between the land forts and, as it was necessary to do this quickly and well, it was impossible to consider trifling discomforts. Trees and houses were sacrificed; large sections of *Dyrehaven*—the wooded park beloved by the people of Copenhagen—fell beneath the axe, and many villa gardens in the vicinity of the forts were stripped of trees and shrubs. Beauty had to give way to necessity. The largest houses were temporarily spared, but mines were laid in such a way that it was possible to blow them up in a few seconds. Such extreme measures have not yet been required, but if the moment should come, hundreds of pleasant

homes would in a few minutes be changed to heaps of debris.

These precautions, naturally, deepened the anxiety that had been excited by the mustering of troops. Wild rumors flew over the land. Wealthy families left their villas on the coast and took refuge in the capital, where they believed themselves to be in less danger. Copenhagen, however, lived in fear of a bombardment, and all the assurances of the Government could not calm the nerves of the populace. The excite-



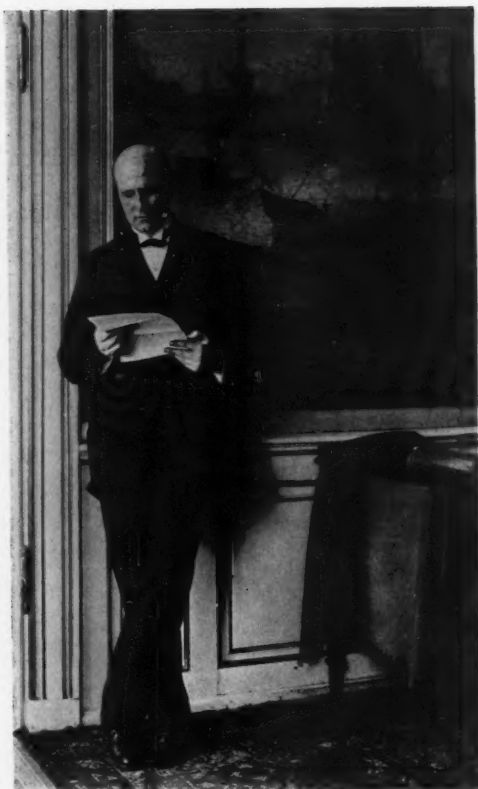
By Courtesy of Verden og Vi

THE FOUNDATIONS OF THE OLD NORTH GATE ARE REVEALED
BY THE NEW RAILROAD EXCAVATIONS

ment showed itself in the strangest ways. Some families hid in obscure villages of the interior; others accumulated stores of provisions, which they concealed in garrets and cellars. There was a general mania for changing paper money into coins, and although the National Bank was as safe as ever, people preferred to hoard their treasures in stocking-feet. The result of this novel collector's craze soon became apparent in a scarcity of small coin. A man might spend a day running from place to place without being able to change a ten krone bill. Silver and gold seemed to have vanished from the surface of the earth. For a while, postage stamps were used in lieu of small change, but this was extremely inconvenient. Finally the National Bank resorted to the expedient of issuing paper currency of the denomination of one krone and thereby relieved the situation.

Meanwhile a few smart business men saw their chance to make money, and their number was soon augmented by many foreigners. It was self-evident that the war must create opportunities for export trade, and very soon there was a strong demand from the south for all kinds of tinned food stuffs. The prices offered were so good, that within a short time a number of canning factories had been established with a considerable output of various kinds of food. The important product, however, was goulash. The chief ingredients being meat and potatoes cut into small cubes and kneaded together in a highly spiced sauce, it was possible, with some attention to an attractive appearance, to utilize meat of inferior quality, and the cost of materials was therefore very small.

So rapidly was wealth accumulated in this way that the Danish social complex developed a new type of citizen, "goulash barons." They have erected imposing villas in the suburbs of Copenhagen. To give distinction to the interiors of their homes, they have become patrons of art and bought out whole sections of new paintings at the



By Courtesy of Verden og Vi

P. MUNCH, MINISTER OF THE DEFENSES IN HIS OFFICE

annual Charlottenborg Exhibition. They toot their way across Denmark in their elegant limousines.

Before long, moreover, Denmark was overrun with Germans buying up all available horses and cattle. The consumption of horses in Germany was enormous, and Denmark was the nearest source of supply. With every day that passed, the price of horse-flesh rose. Miserable lame and worn-out hacks were purchased for sums which the owners six months earlier would not have dreamed of receiving for their best young horses. The temptation was strong, and the farmers—optimistically calculating that the war would be over before spring—sold all the animals that they could possibly spare and sometimes even more. Presently, in many parts of the country, oxen were being used for hauling as in times of old.

The demand for cattle was also considerable, and not only did the cooperative slaughter-houses work overtime, but living animals in large numbers were transported to Hamburg.

While car after car filled with food supplies rolled out of Denmark, a constant stream of money was pouring in. Yet these great sums benefitted only a few. The owners of big slaughter-houses and canning-factories and the horse-dealers—a few hundred clever business men all told—had amassed fortunes considered large according to Danish standards, while the remainder of the population looked on in amazement. In one small town of Jylland the amazement was mingled with joy, when it was found that one well-known horse-dealer had made so much money that his income tax, payable to the municipality, was sufficient to cover all the extraordinary expenses occasioned by the war. A contemplated increase of two per cent. in the city assessment was thereby rendered unnecessary, and the anti-bellum rate was retained.

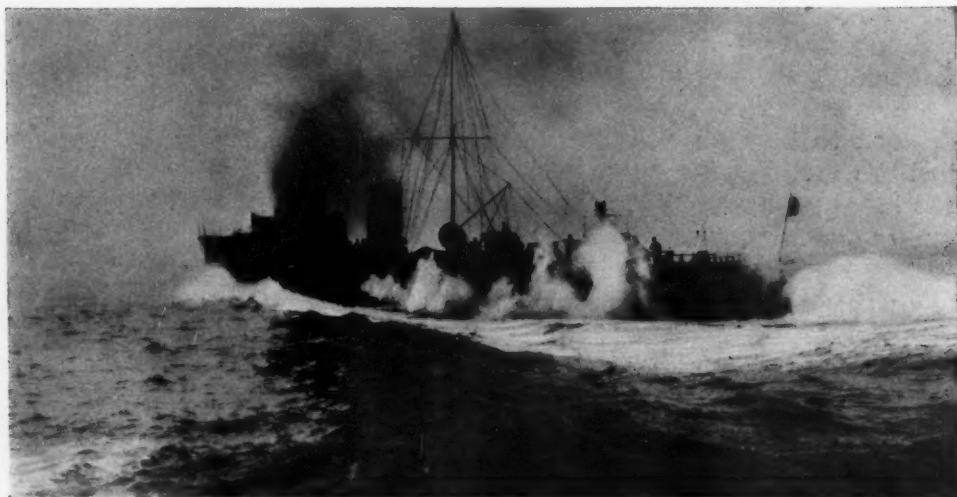
Although the war brought a constantly increasing profit to Denmark, it also caused serious disturbances in the economic life of the country. Among these was scarcity of coal, which up to that time had been imported exclusively from England. At the beginning of the war, however, the English Government laid an embargo on coal, and thus cut off the source of supply. Factory after factory in Denmark was obliged to close, and Copenhagen, which is lighted entirely by gas, lay in partial darkness, every other one of the street lamps being extinguished in order to save fuel. When England, after a short time, lifted the embargo, the supply of coal became normal, but the prices had risen from forty to sixty per cent. and remained at their high figures.

Other complications arose, which were less easily adjusted. Germany's heavy purchase of horses, cattle, and canned goods, together with the English demand for hogs, butter, and eggs, caused the prices, not only of these articles, but of all foodstuffs, to soar in

such a way that the very existence of large classes of people in Denmark was threatened. Unable to buy food at the increased prices, they were starving. The Rigsdag saw the impending catastrophe and met it with a series of emergency measures.

An investigation into the supply of grain, horses, and cattle revealed the fact that a shortage of bread was likely to occur before the next harvest. An embargo was promptly laid on the export of bread-corn, and the farmers were prohibited from using the grain they had stored as feed for cattle. Furthermore, the Government itself purchased large quantities of grain abroad. The supply of horses was also found to have decreased so alarmingly that further export was forbidden. Cattle and hogs were still sufficiently abundant, although the prices had risen somewhat.

The strict blockade maintained by England made new com-



By Courtesy of Verden og Vi

THE GERMAN TORPEDO BOAT G 171 ON THE WAY TO THE KIEL CANAL

plications. All Danish steamers carrying freight that might by any possibility be destined for Germany were detained in British harbors, and Danish shipping became seriously embarrassed by the seizure of so many vessels. At the same time the market in Denmark suffered by the loss of the goods that were to have been carried on the return voyage. To mention only one thing, benzine became so scarce that automobiles had to be discarded, and the old horse cabs took their place. Not until the Danish Government guaranteed that the freight would not be re-exported were the detained vessels released.

Many firms attempted to turn the confusion in the business world to their own advantage. Following the example of greed set by the

horse-dealers and the manufacturers of canned goods, they began to charge exorbitant prices without considering the ultimate consequences of such action. The Government therefore appointed a Commission for Regulating Prices. It was the duty of this Commission to investigate the concerns that were suspected of particularly shameless extortion, to make an estimate of the expenses and possible risk connected with their production and, after adding a reasonable profit, to fix a normal price for the commodity in question. This price would then usually be established by law as the maximum, and any excess above it would be punishable by a fine.

The expense in connection with these measures for regulating the industrial conditions, in addition to paying the soldiers and strengthening the fortifications of the country, necessitated the levying of a special war tax—a prospect by no means relished by a nation already oppressed by the increased cost of living. It seemed particularly unjust that the many should be assessed to meet a situation which was enriching a few at the expense of others. The obvious solution was to make these few pay the piper.

Proceeding on this principle, the Rigsdag, after a short debate, decided to levy an extraordinary tax on incomes directly traceable to the war. Briefly stated, the law decrees that all persons who for the fiscal year 1915-16 are assessed on an income of 8,000 kroner or more must pay, over and above the usual income tax, an additional



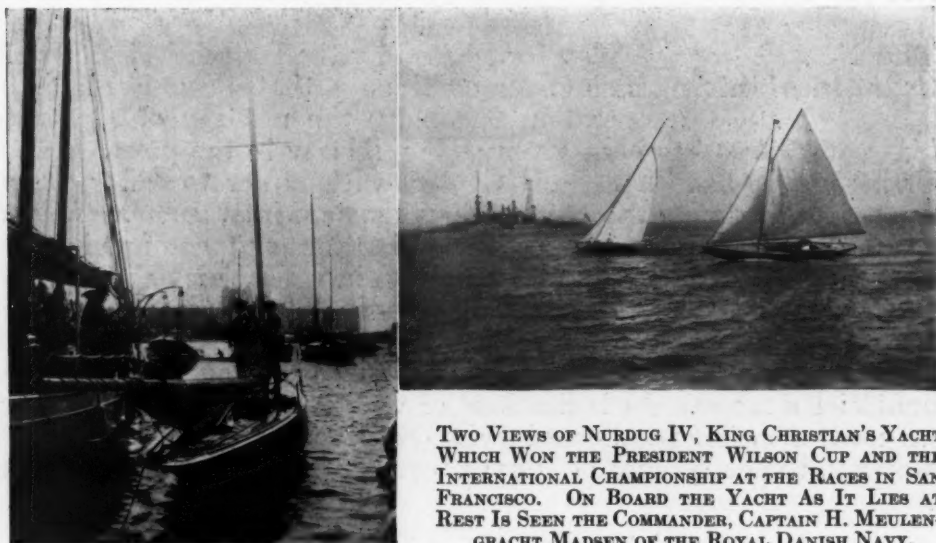
By Courtesy of Verden og Vi

KING CHRISTIAN INSPECTING HIS TROOPS

ten per cent. on the excess of their income over the average of the three preceding years. In the case of business firms giving a profit of more than five per cent. and this profit being more than the average profit of the three preceding years, the extraordinary tax is levied in the same way and may be as high as twenty per cent.

The last of the emergency measures passed by the Rigsdag is a law limiting the freedom of the press. At the beginning of the war, an open letter from the King to all men and women of Denmark was posted in public places all over the country, appealing to the loyalty of the people and impressing upon them the duty of refraining from speech or action that might embarrass the Government in its efforts to observe strict neutrality. This open letter did not, however, seem to have much effect on the press. From time to time, articles appeared in Danish papers which provoked discussion abroad, and frequently the comments were of a kind by no means favorable to Denmark. In order to stop such irresponsible writing, the Rigsdag last July empowered the Minister of Justice to suppress articles that might endanger the welfare of the nation.

The first year of the war has thus been marked by a series of disturbances of various nature, followed by the enactment of laws seeking to keep conditions as near to the normal as possible. The question "Can we keep out of it?" is yet unanswered. Now as a year ago it fills all minds. Now as then the most ardent desire of all Danish men and women is the preservation of Denmark's neutrality.



TWO VIEWS OF NURDUG IV, KING CHRISTIAN'S YACHT WHICH WON THE PRESIDENT WILSON CUP AND THE INTERNATIONAL CHAMPIONSHIP AT THE RACES IN SAN FRANCISCO. ON BOARD THE YACHT AS IT LIES AT REST IS SEEN THE COMMANDER, CAPTAIN H. MEULEN-GRACHT MADSEN OF THE ROYAL DANISH NAVY.

Editorial

Neutral Prosperity

The golden harvests are gathered, we are still at peace, and our bankers have arranged a vast credit which will release the superabundance of our fields and factories to fill the needs of Europe. A miracle it may seem to many, but America is in fact more prosperous than a year ago. There is more ready money in evidence and it is easier to find a job today than on July 1, 1914. In other neutral countries this state of well-being appears to some extent to be paralleled, notably in Denmark and Sweden, if less apparent in nations like Holland and Switzerland that are weighed down by burdens of mobilization. In America the economic situation is so unprecedented that our most experienced bankers are at a loss to define its direction. Apparently New York is supplanting London as the world's clearing house. A note of caution is urged by the London correspondent of *Morgenbladet* who cites the confident prophecies of one New York banker, Mr. A. B. Leach, but at the same time draws attention to the dangers of speculation and the uncertainties of international friendship. We may be assured, however, that high finance will be sufficiently deliberate in these grave times, even in buoyant America, and there is every indication that our President's patient and farseeing diplomacy will continue to preserve us successfully in peace with honor. As *Morgenbladet's* correspondent expresses it: "A series of diplomatic documents that will never lose their honorable place in history are the foundation upon which he has built for his own people and for the world a Capitol in defense of the most precious heritage of every free people."

The New Scandinavianism

A plan formulated by the Danish jurist, Henrik Ussing, for continuing that Scandinavian co-operation begun by the meeting of the three kings at Malmö has been given wide publicity in the press. Doctor Ussing would have a Federal Council with power to call together, from time to time, experts in various departments, such as foreign policies, the tariff, means of transportation and communication, education, legislation, and other matters in which joint action of all three countries would seem advantageous. The Council should act only in an advisory capacity, and would, in fact, only carry on more systematically the work which is already begun, in a sporadic or unofficial manner. As indications of the tendency to closer union, we may mention the Scandinavian Student meeting at Eidsvold, Norway, the conference of Northern philanthropists at Malmö, and the Interparliamentary Congress in Copenhagen.

Among the numerous articles on the New Scandinavianism, we

quote from that of *Berlingske Tidende* in Copenhagen: "It has often enough been said—and testimony to the truth of the assertion is not lacking—that the nations of the North, now more than ever, need one another, spiritually and materially, that they are 'committed to' one another, and it seems likely to be so even after the end of the crisis that is shaking the culture of Europe to its foundations. Without a doubt, years will have to pass before the international associations of earlier days, the former fruitful interaction in the field of intellectual life, will be even partially restored. Whatever the future holds, there will be needed fine tact, much mental adaptability, and great intellectual authority in order to essay with any hope of success the task of again knitting ideals together. The neutral Scandinavian states, which seem predestined to take the initiative in this work when the time comes, should see therein an incentive to build that structure of mental consolidation which they have begun upon the widest and most solid basis that is possible. This is a world mission in culture, one by which a nation may lift itself and fashion its own future."

Another Circuit Exhibition

The pre-eminence of Sweden in the fine arts has been attested by the International Art Jury of Awards at San Francisco. Out of the catalogued list of ninety-four exhibitions, that country was awarded two grand prizes, two medals of honor, thirteen gold and thirteen silver medals, a record unequalled by any other foreign section. Sweden was represented on the jury by the Swedish Art Commissioner, Mr. Anshelm Schultzberg and by Mr. William Henry Fox, Director of the Brooklyn Museum. Impressed with the educational value of the Swedish collection of paintings, black and whites, and bronzes, Mr. Fox determined to have it shown in the East and Middle West to thousands who were unable to visit San Francisco. With the cooperation of Mr. Schultzberg and the approval of Mr. P. Richard Bernström, Swedish Commissioner-General, he has succeeded in organizing a circuit exhibition. The tour will open at the Brooklyn Museum, where the collection will be taken from San Francisco, probably via the Panama Canal. Every effort is being made to render the opening in Brooklyn attractive to the public by illustrated lectures and other means. Leaving Brooklyn the collection will go to several cities visited by the Scandinavian Exhibition of the American-Scandinavian Society in 1912-13—Boston, Toledo, and Chicago—and to other cities, including Philadelphia, Cleveland, Detroit, Indianapolis, Minneapolis, and St. Louis. Mr. Christian Brinton, who edited the catalogue of the Scandinavian Exhibit, and contributes to this issue of the REVIEW an article on Scandinavian Art at San Francisco, is preparing the catalogue.

Björnson the Folk-Leader The *Poems and Songs*, of Björnstjerne Björnson, offered to English readers in the third volume of the SCANDINAVIAN CLASSICS, reveal the secret of that spiritual chieftaincy which he held for almost half a century. In an era of national awakening it was he who moulded that modern Norwegian patriotism which may best be described as a passionate desire to build the country spiritually and materially. Whether he sang of sailors and fishermen, of farmers coaxing a scanty yield from the mountain-side, or of statesmen, scientists, or artists, all are to him living stones in the structure of the new Norway. There is indeed scarcely an event in the lives of his people which his song did not lift from sordidness and party strife to the level of his own high ideal. His poems to Denmark and Sweden, even when written in the heat of political controversy, are free from pettiness and instinct with generous admiration and sympathy.

To translate these verses, in which the diction is like "the natural falling into place of words heavy with thought and feeling," was no easy task. To Professor Palmer it has been a labor of love extending over years; readers of the REVIEW will remember his happy rendering of "Yes, we love this land that towers" and several other of Björnson's most characteristic poems.

Strindberg's Master Olof In presenting Strindberg through the medium of his drama, *Master Olof*, the Committee on Publications had regard alike to its historical significance and its remarkable literary qualities. Written when Strindberg was but twenty-two years old and completed in a month, it is nevertheless so firmly chiselled that even the author was not able to add or to take away an iota. Though rewritten six times in order to confine its startling originality within academic bounds and have it accepted at the Royal Theatre, the original version stands immutable. It is that which has become familiar to theatre-goers and has stood the test of time so well that Mr. Carl G. Laurin calls it probably the best play in the Swedish language. Mr. Edwin Björkman has now given it to English readers in the fourth volume of the SCANDINAVIAN CLASSICS.

Mr. Björkman in his introduction points out the various conflicts that make the epoch intensely dramatic. The blood-bath of Stockholm was recent history, and Swedish nationalism was asserting itself under Gustaf Vasa, whose monarchical rule already held the germs of self-government. To him the Reformation meant chiefly political reorganization, while to *Master Olof*, the Luther of Sweden, better known by his Latinized name Olaus Petri, it meant a religious rebirth. The historical subject was afterwards elaborated by Strindberg in four additional plays forming a series of five.

Vilhjálmur Stefánsson

The news that Vilhjálmur Stefánsson and his companions are alive and engaged in exploring new land in the Arctic regions, adds another to the long list of polar triumphs recorded by Scandinavians. Stefánsson is said by experts to be perhaps the most perfect master of the technique of Arctic travel who ever lived. His strength and endurance are like those we read of in the sagas, and he has abundantly proved his favorite theory that civilized man can wrench his living from land or water even when left without any of the supplies of civilization. While all Northerners must be proud of his achievements, their strongest emotion in hearing news of him, after so many months of long and anxious waiting, must be joy that he has been spared to his friends and the great career that is before him.

The Foreign Born

In these days when so many prejudiced utterances against foreign-born American citizens find their way into print, the Editors of the REVIEW are glad to present Waldemar Ager's account of the Norwegian immigrants who, scarcely able to speak English, and deriving their knowledge of the political situation from their own Norwegian-American newspapers, were ready to give their lives for the principles of the Union. Yet the famous Fifteenth Wisconsin contained only a fraction of the Scandinavians who took part in the War. At the recent reunion of the Scandinavian Veterans' Association of the Civil War, the president, Mr. Oley Nelson, of Slater, Iowa, put the total number at nine thousand, 8,795 in the Northern armies, 216 in the Southern.

Nordmandsforbundet

Nordmandsforbundet, an organization including Norwegians all over the world, has sent its secretary, Mr. Wilhelm Morgenstjerne, on a tour of the United States extending as far west as to San Francisco. Mr. Morgenstjerne, while attaché at the Norwegian legation in Washington some years ago, gained recognition among his countrymen as an orator of unusual power. To Americans who visited the headquarters of Nordmandsforbundet in Christiania last year, he was a gracious host and a tactful and sympathetic helper in all difficulties. He has, naturally, received a cordial welcome from Norwegians in the West, and one speaker in Grand Forks, Rev. H. B. Thorgrimson, became so fired with enthusiasm that he proposed the extension of Nordmandsforbundet to include Swedes, Danes, and Icelanders. The REVIEW welcomes every voice that speaks for a spiritual and intellectual pan-Scandinavianism. At the same time, and with all good wishes for Nordmandsforbundet and its capable secretary, the Editors wish to point out that such an organization already exists in the American-Scandinavian Foundation.

Current Events

Sweden

¶ Sweden, from its position between the contending parties, has become the channel of that international charity which war cannot utterly annihilate. The exchange of crippled prisoners arranged by the Red Cross began August 12, when two hundred and fifty Russians were brought by way of Sassnitz to Trelleborg. Walking on crutches or stumps of legs, or being carried, many blind and with faces disfigured, they were a gruesome sight, as they landed on Swedish soil and cried their feeble hurrahs for the country that sheltered them. Two days later, Germans and Austrians to the same number, but even more terribly crippled, came from the opposite direction. In some cases the two trains have passed each other within speaking distance. To both sides, pitying Swedes have brought gifts of flowers and delicacies. ¶ The succor given thousands of Russian fugitives by the Swedes at the beginning of the war was fervently praised by the pastor of the Russian Church in Stockholm at the seven hundredth anniversary of the birth of St. Wladimir, on July 28. The service, in fact, assumed the character of a warm tribute to the King and people of Sweden. Whatever may be the attitude of the Russian Government, there are many signs of an increasing friendliness in the Russian people toward the Swedes. Commercial relations have grown closer since the war put an end to all friendly intercourse between Russia and Germany. ¶ Swedish papers deplore the agitation of a numerically small faction of "activists," who are urging Sweden to enter the war on the side of Germany. The Socialist party recently expelled three of its prominent members, Professor Gustav Frederick Steffen, Oscar Järte, and Yngve Larson, when it became known that they were among the authors of the so-called *War Book*, which enjoined the Swedes to fulfill their "historical duty" by taking arms against Russia. ¶ Count Albert Ehrensvärd, formerly Minister of Foreign Affairs at Stockholm, and during the years 1910 and 1911, Swedish Minister in Washington, has been accredited as the first Swedish Minister in Switzerland. The country has hitherto been under the jurisdiction of the Swedish Minister in Berlin, with only a consular representation in Geneva. This arrangement was, naturally, not considered fortunate during war time; moreover, the growing international importance of Switzerland and the desire to tie more closely to one another the neutral countries, which at this time have identical interests, may have contributed to the motives of the Swedish Government in this step.

Denmark

¶ An especially flagrant breach of neutrality was committed against Denmark on August 19, when a German torpedo boat destroyer attacked the British submarine E 13, aground on the Danish island Saltholmen, directly in the line of ferries between Copenhagen and Malmö. The Danish torpedo boat *Narhvalen* had approached to bring assistance and, at the request of the British commander, was conveying one of his officers to the Danish guard ship on the other side of Saltholmen, while some of the men had landed on the island, when two German destroyers approached and signalled to the crew to leave the boat. One of them opened fire almost immediately, destroying the submarine and killing fifteen of the crew. Hundreds of people watched the attack from the Copenhagen shore. Upon the approach of four Danish torpedo boats, the Germans retired toward the coast of Sweden. Services were held over the dead in the English church of St. Albany in Copenhagen, and the bodies were transported to England on the Danish steamer *Vidar*, which was fitted out as a chapel. The German Government has expressed regret for the occurrence. ¶ The enormous profits in the steamship trade may be seen from the reports of the C. K. Hansen companies, Danebrog and Neptun, which earned an average of fifty per cent. in six months. The market has been in an inflated condition; and shipping shares have risen as much as thirty points in a few days. A telegram from London to the effect that, after August 13, coal would be exported only to British colonies, caused a sudden depression, and shares sank from three to thirteen points. The anxiety was soon relieved, however, by information that dispensation from the embargo would be given the Scandinavian countries as before. ¶ According to an *enquete* among leading business men taken by *Politiken*, the condition of business in Denmark is, on the whole, rather improved than otherwise. The hardships of war have fallen most heavily on those having moderate fixed salaries. To alleviate the suffering among this class, the Rigsdag has decided on a small temporary increase in the salaries of Government employees to meet the higher cost of living. ¶ The recent census shows the total population of Denmark to be 2,800,000. The proportional increase is slightly greater than in preceding years, due to the decrease of emigration. ¶ The beautiful old Kronborg Castle, jutting out into the Øresund at "Hamlet's Elsinore," has for years been standing almost empty. On August 1, it was opened as a Museum of Commerce and Shipping. The collection is yet rudimentary, but will in time cover the entire development of Danish seafaring from the first difficult transatlantic voyages to the latest Diesel motor.

Norway

¶ The shadow of war has fallen more heavily on Norway during the last three months. The destruction of freight vessels goes on as before, and only in a very few cases has reparation been offered. The list of ships sunk before August 19 included thirty-seven steamers and seventeen sailing vessels, in all fifty-four ships, insured for 17,000,000 kroner and probably worth twice that amount. Among these, the *Trondhjemsfjord* of the Norwegian America Line, attracted particular attention. It left New York on July 14, carrying, besides food, various contraband articles such as motors, brass, and copper, for all of which Mr. Bryn, the Norwegian Minister at Washington, had issued a guarantee. The freight had been inspected, and the hatches sealed by the British Consulate in New York, but the ship was, nevertheless, taken possession of by British officers and headed for Kirkwall. While being convoyed thus under the British prize flag, it was hailed by a German submarine commander and sunk, after due warning. ¶ Another element has entered the situation by the German tampering with Norwegian mail. The steamer *Haakon VII* was stopped shortly after leaving Bergen on its way to England on August 18, and all freight, parcel post packages, and printed matter destined for England, France, or the British colonies were thrown overboard. The letters were taken to Germany and returned, it was said, unopened, after a week had passed. ¶ Actual fighting came near to Norway, when a German submarine torpedoed the British auxiliary cruiser *India* in Norwegian waters in the West Fjord, outside of Narvik. One hundred and six of the British survivors are interned at the Jörstad barracks in Norway. ¶ In spite of the threatening war situation, the Storting, which dissolved on August 21, did not neglect social legislation. A law establishing a normal working day of ten hours, with a weekly maximum of fifty-four hours, was passed by a large majority, and is to take effect in 1920. An amendment to prohibit night work for women was rejected. A measure establishing a temporary Government monopoly on grain was passed against a large dissenting vote, which included that of the Socialist members. ¶ Several of the Exposition buildings of 1914, which are still standing, including the large Hall of Industry, are used for storing the grain purchased by the Government, and temporary wooden structures will be erected on the grounds to serve as additional depots. ¶ The Norwegian America Line, at its last meeting, announced that it would not require the full one million kroner subsidy voted it by the Government. Of the 800,000 kroner received last year, 75,000 will be refunded, and the additional 200,000 kroner, which were to have been paid this year, will not be claimed.

Books

WITH THE GERMAN ARMIES IN THE WEST. By Sven Hedin. Authorized translation from the Swedish by H. G. de Walterstorff. With 119 Illustrations and 4 Maps. London and New York: The John Lane Company. 1915. Price \$3.50 net.

Last summer, when Scandinavia was holding its breath with suspense in the week preceding the war, it was my privilege to call on Sven Hedin in his home at Blasieholmen, Stockholm, to ask his opinion for the REVIEW on the political situation. He made no secret of the fact that he thought Sweden ought to abandon her passive rôle and enter practical politics, in other words, take sides with Germany against the arch enemy, Russia. But the Swedes, who had responded so eagerly to his patriotic agitation for national defenses, would not follow him in the course that smacked of imperialism. Scandinavians are not gentle to the leaders who displease them, and Dr. Hedin whimsically remarked that even his well-tanned hide smarted under the attacks upon him as a fire-eater, a chauvinist, and a Russophobe. A few days later the papers told of how he used his knowledge of Russian to succour the fugitive subjects of the Czar who poured in thousands through the cities of Sweden.

When next the cable brought a report of his activities it was to the effect that he had gone to the western battle front as the personal guest of the German Emperor. I recall the incident of meeting him in Stockholm, because I wish to acknowledge his courtesy and frankness to the American interviewer (though fast-moving events knocked the interview into a cocked hat). Moreover I wish to emphasize that the German enthusiasm which breathes from every page of his book is not, as some have said, due to the hypnotic influence of the favor of princes, still less to grosser bribes. It is the result of a settled conviction bound up with his sense of the Russian danger, against which he issued his repeated "Warning Words" to his countrymen, and it is clearly his purpose to hold up German efficiency and initiative as a model to Sweden.

Not only that, but he is honestly in sympathy with some phases of the Teutonic spirit which are farthest removed from the American. He too worships a Lord God of embattled hosts, and his speeches are richly colored with Old Testament imagery. He has bluntly told the Swedes that power is not with the people but with the king, that government should be by a man not by committees, that the noblest place for a king is charging at the head of his army. In William II he sees the reincarnation of the personal kingship he adores in Carl XII and Gustav Adolf. He found the Emperor, with whom he dined, "a fascinating and compelling personality." "He spoke like Gustavus Adolphus, when he first landed in Germany with his Swedish army to bring succour to the Protestant princes and to fight for liberty of thought and religion on this earth. When the German Emperor talks thus—then I have truly no time to eat beef and vegetables—then I prefer to listen and to order sandwiches afterwards, when back in my hotel." Most readers will fail to see the similarity between the aims of Gustav Adolf and those of William II, but I am giving the author's point of view.

The Swedish explorer was assigned a room next to the private suite of the Crown Prince William, whom he describes as "tall, slim and royally straight, dressed in a dazzling white tunic and wearing the Iron Cross of the first and second class," while at the Prince's headquarters "everything was gay with the freshness of youth." "We talked till midnight" is a frequently recurring phrase, but before dawn the author is in the automobile, going at breakneck speed from camp to trench, from village to fortress, often under fire or jumping out to seek shelter from airmen sailing overhead.

Partisan historians write the most fascinating history, and Hedin carries his readers plunging headlong through 387 pages, in which every paragraph contains enough meat to furnish an ordinary war correspondent with stuff for an article. There is no attempt at fine writing, but his mind grasps everything with extraordinary vividness and conveys it in pungent phrase. There are descriptions of the various new engines of war, of battles in the air, of the waiting game in the trenches, of the almost inconceivable destruction wrought by the 42-centimeter guns, of miraculous surgery, of little incidents of camp life, of divine services held in the field under fire from air-men or in an old French cathedral, where the Lutheran battle-hymn rings from soldier throats, and the statue of Jeanne d'Arc smiles above candles placed at her feet by Bavarian fighters. Numerous photographs and sketches illumine the text.

Hedin is deeply moved by the sufferings of the French peasantry, but he reflects that "by right of war, which is the highest instance of appeal, the Germans are at present owners of north-eastern France." Surely the doctrine of the right of force was never preached more frankly.

It is sufficient tribute to the value of the book as a record of fact that it should have been printed by an English publisher with a preface saying that it "for the first time gives us a comprehensive idea of the wonderful organization which we are fighting," and as for the author "he is a trained observer, and there can be no question of his veracity." In our country, the *Nation*, which is avowedly anti-German, says that it "remains by all odds the most valuable account we have yet had of the first phases of the siege battles in the west."

H. A. L.

THE SCANDINAVIAN-AMERICAN. By Alfred O. Fonkalsrud, Ph.D. With the Collaboration of Beatrice Stevenson, M.A. The K. C. Holter Publishing Company, Minneapolis, 1915. 167 pp. Price 75 cents.

In writing of the *Scandinavian-American*, Dr. Fonkalsrud has the advantage of an intimate knowledge of the Middle West, together with the perspective gained by residence in New York. His collaborator, Miss Stevenson, is a trained student of sociology. The book, which is based on the thesis of Dr. Fonkalsrud for a doctor's degree at New York University, is of very uneven interest. The most valuable portions are those devoted to a description of the Scandinavian settlements in the Middle West. A new point of view is brought out in the contention that the Scandinavians are becoming Americanized too rapidly, and that many of their national societies are based rather on the fear of absorption than on love for the mother country, and are therefore doomed to be short-lived. It is also claimed that some of the Scandinavian settlements are already disintegrating—a fact borne out by the observation of people in the Middle West, though it has hitherto escaped the attention of most writers on the subject. While the German farmer parcels out his land to his children, the intense individualism of the Northerner leads "the old man" to hold on to what he has, while the sons go out seeking new worlds to conquer in the farther Northwest. The future of the Scandinavian settlements is, therefore, in the opinion of the authors, yet uncertain.

This tendency to constant fluctuation and rapid amalgamation is also brought out in the introductory historic chapters dealing with the viking age, but on the whole this section contains nothing new to the fairly well-informed reader, and the space could, in the opinion of the present reviewer, have been better spent in giving a fuller account of immigration to the United States. The important social influence of the church is described with knowledge and sympathy, while the chapters dealing with Scandinavian artistic achievements and the probable influence of the Scandinavians on the future American race present little that is tangible.

THE SCANDINAVIAN ELEMENT IN THE UNITED STATES. By Kendric Charles Babcock, Ph.D. University of Illinois Studies in the Social Sciences. Vol. III, No. 3. Urbana, 1914. 233 pp. Price \$1.15.

This is a valuable handbook of reference for students of racial contributions to our national development. The early chapters outline the history of Scandinavian immigration in the last century, and are followed by chapters devoted to various aspects, such as the religious and political, while the volume is backed by descriptive bibliographies of source material and excellent tables of statistics.

The faults of the book are those of omission—incompleteness and occasional one-sidedness. Chief stress is laid upon the Norwegian stratum of immigration. The early history of Danish immigration is left in the dark, and the Dane is slighted because of his numerical inferiority: a chapter might well have been written on Danish contributions to our professional and artistic life. Another chapter, quite as valuable as that on "Party Preferences" might have been written on that culture attribute of the Scandinavians which more noticeably than any other has persisted on American soil: music and musical organizations.

Enough of gratuitous suggestions! For Scandinavians will be sincerely grateful to Professor Babcock for this important study. We are reminded that "even the immigration from Europe to America in the whole of the seventeenth century scarcely equalled in number the columns which moved westward in any one year from 1880 to 1890; in this decade Scandinavian immigration reached its high water mark—656,494 souls. The author estimates the total population of pure Northern stock (1913) at 2,700,000. The Swedes prove the chief city dwellers. In latitude the Northmen occupy relatively the same position as in the old world, those farthest north being the Icelanders of Manitoba.

"In temperament, early training, and ideals," states Professor Babcock, "the Scandinavians more nearly approach the American type than any other class of immigrants except those from Great Britain." After bestowing due praise, the author tempers sweet with sour by adding candidly: "Most of them have fallen considerably below the best types of their nationalities; their conservatism has sometimes been of the degenerate sort bordering on stolidity; their independence and individualism have come painfully near to stubbornness."

Professor Babcock pays a tribute to the foreign language press for its wealth of scattered historical material. One of his most interesting chapters is that dealing with the arrival in 1825 of the first shipload of Norwegian immigrants, the Quakers who came with the sloop *Restaurationen*.

FREDSBRUDET 1914; EN DOKUMENTERET FREMSTILLING, AF ERIK MØLLER. KØBENHAVN: Forlagt af V. Pios Boghandel, 1915. Pris: 1 Kr.

GUSTAF F. STEFFEN; KRIG OCH KULTUR; SOCIALPSYKOLOGISKA DOKUMENTER OCH IAGTTAGELSER FRÅN VÄRLDSKRIGET 1914. Del II. Stockholm: Albert Bonniers Förlag, 1915. Pris: Kr. 5:50.

The intellectual battle that is proceeding in the neutral countries is being well fought by the champions of the great power-groups. The first of the above volumes is a closely printed pamphlet of 56 pages, presenting an admirable analysis of the various collections of state papers and diplomatic communications issued in justification of its course by each of the European powers. Mr. Møller's sympathies, unlike Professor Steffen's, are with the Allies, but his examination of the various documents involved makes an impression of great fairness and largeness of view. In his opinion the clash of arms between Germany and Russia is due to questions of prestige and to an incomplete sense of security, on both sides, an attitude which he feels England also shared. Sir Edward Grey strove to the very end to preserve peace, at least for Western Europe. But

when it became clear that the impact could not be avoided, that the ineluctable outcome would be a subjugation of Western Europe under the hegemony of a single state, England had to join in the resistance to that power. The question is entirely one of balance of power, and economic influences have only an indirect bearing, very much as in earlier centuries, when the preservation of this balance among continental powers was at stake. The world has not altered essentially since the days when Henry VIII had himself represented as holding a scale, the respective pans of which were marked "Spain" and "France," into either one of which he was ready to throw a weight as soon as it should display a tendency to rise. "The thing that happened on August 1st was, in a nutshell, that the Asquith ministry cast the sword of England and of Greater Britain into the scales against Germany." (P. 56.)

Professor Steffen's book is the second part of a work of which the first volume has been reviewed earlier. It is larger than the first volume, having 370 pages. What seems most peculiar about these interesting Scandinavian testimonies on the war is the fact that the press agents of the belligerent powers do not seem to be alive to the fact that translations of such views, expressed by neutrals, would probably have far more influence in moulding the minds of the American people in the desired direction than any number of appeals from "interested" parties.

J. W. H.

Brief Notes

Jens Thiis, director of the National Gallery in Norway, whose appreciation of the art of Henrik Lund was recently published in the REVIEW, has long been recognized as a world authority on Leonardo. A monograph by him, entitled "Leonardo da Vinci: The Florentine Years of Leonardo and Verocchio," has recently been published in a sumptuous large quarto edition, with 277 illustrations in tints and black and white, by Small, Maynard & Company in Boston. Among the many words of approbation that have appeared, we quote from the *Pall Mall Gazette* of London: "A beautiful and original book which deserves the extravagant praise that it is worthy of its subject. . . . The most vital of recent contributions to the comprehension of Leonardo. . . . It is a magnificent collection of great pictures and drawings, for not only Leonardo, but all his contemporaries, are exquisitely represented in it. Those who care nothing about attributions or the quarrels of the experts may buy and cherish the book for the sake of its beautiful illustrations."

Dr. Grace Raymond Hebard has established a scholarship at the University of Christiania in memory of her friend and colleague, the late Professor Agnes Mathilde Wergeland. The interest of \$1,000 is to be applied each year to a prize for the best essay by a woman student on some phase of the relation between Norway and the United States. Dr. Hebard and Miss Maren Michelet, through whom the money was sent, hope to increase the fund by other donations and by the income from the sale of Dr. Wergeland's books.

Emanuel Reicher's "The Modern Stage" will open its New York season at the Garden Theatre in the middle of November, with Bjørnstjerne Bjørnson's *When the Young Vine Blooms*, translated from the Norwegian by Arvid Paulson. Later in the season Ibsen's *Rosmersholm* will be given by Mr. Reicher at the same theatre. Miss Hedwig Reicher will appear in both of these plays.

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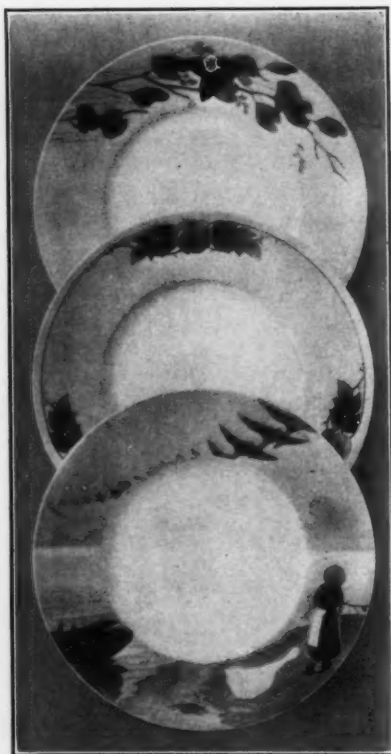
CONTENTS

	PAGE
FISHERMAN'S COTTAGE. Illustration.	Cover
CONTRIBUTORS TO THE NOVEMBER-DECEMBER NUMBER	323
THE DEATH OF COLONEL HEG AT CHICKAMAUGA. Illustration	324
THE FIFTEENTH WISCONSIN. By Waldemar Ager. Six Illustrations	325
NORTHERN MUSIC—I. DANISH. By Carl Hansen. Four Illustrations	334
TEARS. Poem. By Johan Ludvig Runeberg. Translated by Miles Menander Dawson	338
A CLEAN WHITE SHIRT. By Verner von Heidenstam. Translated by N. Tourneur	339
THE NORDEN CLUB. By H. G. L. Five Illustrations	342
INTERESTING PEOPLE: JOHN S. SWENSSON. By E. Edwin Ryden Three Illustrations	346
SCANDINAVIAN ART AT THE PANAMA-PACIFIC EXPOSITION. By Christian Brinton. Nine Illustrations	349
A LOVE-SONG. Poem. By Gustaf Fröding. Translated by T. Wharton Stork	357
HOLBERG, FEMINIST. By Frederic Schenck	358
THE FEDERAL RESERVE BANKS. Illustration	360
DENMARK DURING THE WAR. By Alfred Howard Grön. Six Illustrations	362
EDITORIAL: Neutral Prosperity, The New Scandinavianism, Another Circuit Exhibition, Björnson the Folk-Leader, Strindberg's Master Olof, Vilhjálmur Stefánsson, The Foreign Born, Nordmansförbundet	368
CURRENT EVENTS: Sweden, Denmark, Norway	372
BOOKS: With the German Armies in the West, The Scandinavian-American, The Scandinavian Element in the United States, Fredsbrudet, Krig och Kultur	375
BRIEF NOTES	378



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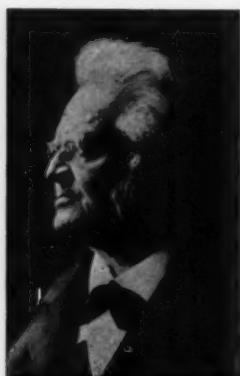
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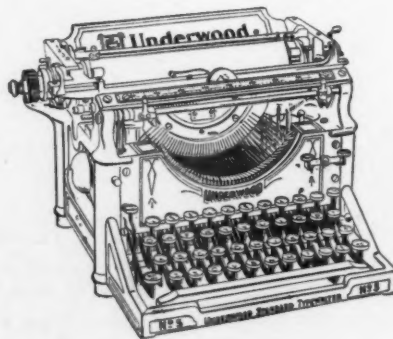
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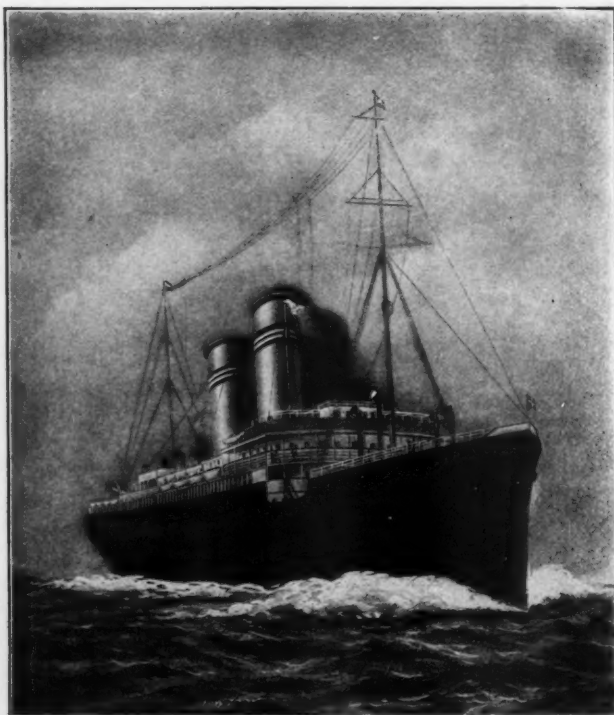


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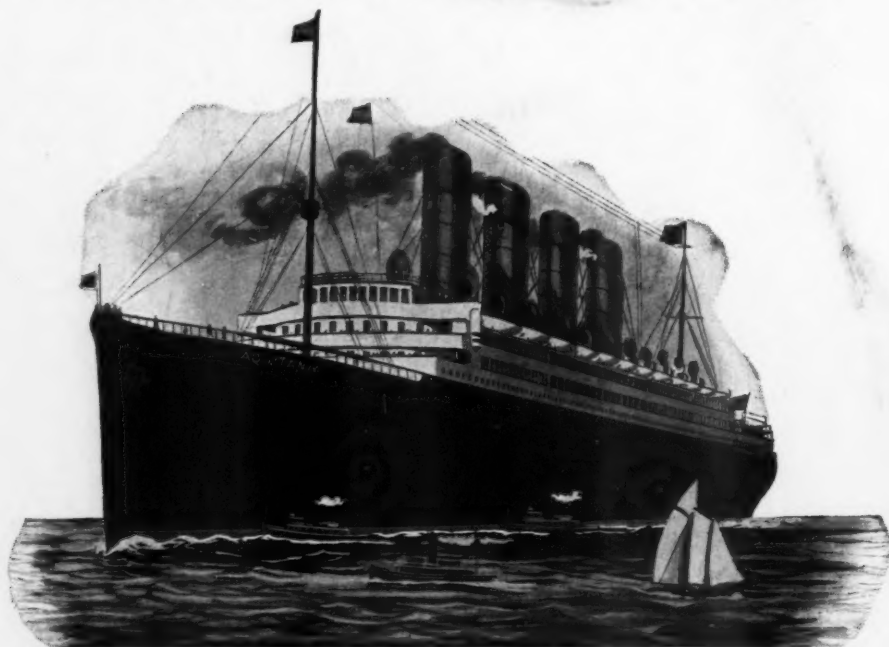
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